

# BAY AREA REPORTER

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## Kramer Drops Out as Chorus Head

Vote of Confidence Prompts Resignation

by Allen White

Last Sunday evening, just prior to the Cable Car Awards & Show, Dick Kramer resigned as music director of the San Francisco Gay Men's Chorus. The chorus has issued a statement which, according to chorus Director of Public Relations Jim Gilman, represents the official position of the chorus.

Kramer's resignation was in response to a vote taken in the previous week by members of the Gay Men's Chorus. The question for vote asked whether the organization should nationally advertise for a music director. Members had the opportunity to vote at a Monday meeting of the chorus on February 2, and those not voting at the meeting had the opportunity through last Saturday to cast their vote. Of the 169 persons who could vote, 139 cast a secret ballot. The results showed that 114 voted to advertise and 25 voted against.

Kramer was invited to apply for the job he has held for over three years. Chorus



Ousted director Dick Kramer. (Photo by Rink)

members were emphatic that Kramer was not fired. It was stated that the intent was not to fire the director from his position. In fact, they are illegally correct. The chorus did not fire the man. What it did

(Continued on Page 9)

## "Gay Liberation" Snagged

## Mariposa Foundation Would Block Sculpture for S.F.

by Paul Lorch

Bruce Voeller, president of the Mariposa Foundation — billed as a Gay "education and research foundation" — has snarled the George Segal/San Francisco sculpture negotiations. In a terse letter to San Francisco Mayor Diane Feinstein, Voeller says that his group is unwilling for the statue to come to San Francisco without his approval.

The Mildred Andrews Foundation of Cleveland, who commissioned acclaimed sculptor George Segal to execute a work depicting "Gay liberation," had given up on placing the work in Los Angeles and decided on San Francisco. They have been engaged in negotiations with Supervisor Harry Britt since December, 1981.

Having paid for the work, they maintain it is theirs to do with as they choose. Voeller, on the other hand, argues that the sculpture is his project

and the Mildred Andrews people are only the sponsors. Voeller wants the statue for Los Angeles. On the other hand, he says he would be delighted for San Francisco to have the art work when "Los Angeles decides it no longer has interest in obtaining the sculpture." Or when Voeller decides.

The southern California option, according to the owners, expired November 1, 1981. Previous to that time no one in Los Angeles could agree to a site, and after the deadline no one would state "Yes, we have immediate plans," or "No, we don't want it."

According to reports in the Los Angeles Herald Examiner officials there were in a state of confusion. Fred Croton, City Cultural Affairs Department manager, said, "I think what we've got here is a situation where the two donors are at cross purposes." "We still hope to get the piece, but I will step back and let the two of them debate it."

Over the years the Mildred Andrews Foundation has directed its efforts to securing the work of living artists reacting to contemporary events and phenomena. Mildred Andrews, an art patron, is still alive but an ailing and very old woman.

Three to four years ago — as best we can reconstruct the story — their representatives contacted the National Gay Task Force in New York with the idea of a "Gay Liberation" sculpture. Bruce Voeller was the co-chair of the NGTF at the time. NGTF chose not to involve itself in an art project, but Voeller as outgoing chairman carried the idea with him. His next project was to found the Mariposa Foundation and raise money to meet its objectives. He established, for Mariposa, a Southern California, New York City axis, and envisioned George Segal pieces just in New York and then also Los Angeles. Commented one Mariposa watcher, "The

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## Round Two

## Police Refile Libel Suit

'B.A.R.' Now Charged With Ongoing Hatred Damages Dropped by \$15 Million

by Paul Lorch

Bley and Bley, attorneys for the Police Officers Association and plaintiffs Holly C. Pera and Corbett Dickey were back in court this week. They launched thereby the second round in the two police officers' \$20,000,000 lawsuit against the Bay Area Reporter. They produced their "first amended complaint for damages for libel." The price tag for damages dropped by \$15 million.

On December 11 Superior Court Judge Ira Brown threw out their initial complaint because it failed to meet minimum criteria. He ruled that the plaintiffs' complaint did not contain sufficient facts to constitute a cause of action. Attorneys for the newspaper successfully agreed that among other things the portion of the complaint seeking punitive damages was a sham and that it had a chilling effect on the B.A.R.'s exercise of First Amendment Rights. The police attorneys were given

twenty days to amend and respond; in turn they requested an extension to rewrite their complaint. Brown's ruling was viewed as a first-round victory for the defendants.

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Major B.A.R. breakthrough — a full-page ad from the San Francisco Opera. It's got to be seen to be believed. They're waiting to see what kind of response they'll get ..... p. 19

## "Mae" Accepts Crown from Hospital Bed

by Allen White

Last Saturday night Mae became the 17th Empress de San Francisco... and she lay with an enlarged abdomen in Children's Hospital. For the first time, an Empress has won in San Francisco and not been present for her coronation.

Mae is not pregnant but was hospitalized Friday afternoon with a serious pelvic abscess. It is a physical condition which will require surgery scheduled now for April. The investiture is tentatively scheduled for mid-March at California Hall.

Last Sunday following the Coronation Ball, 17 people filled the hospital room of the newly elected Empress. Among those present was Phyllis, Empress XVI de San Francisco, who presented Mae with her scepter and crown. The Empress was assisted by the Baroness Von Dieckhoff and Empress XIV Ginger, and roses were presented to Empress Mae by the Emperor and Empress of Sacramento. This entire ceremony took place while Nurse Irene gave an intravenous injection to her patient.

Mae stated that this could only happen in San Francisco. There probably is truth to the statement. Since last Saturday night calls have been so steady to this royal patient

that the hospital is connecting calls when people simply ask for "the Empress of San Francisco." When contacted by the Bay Area Reporter, one switchboard operator said she is planning to attend the investiture.

In a statement to the Bay Area Reporter, the newly elected Empress Mae said, "Thank you for the wonderful support. I intend to make up for being in bed. If you planned to see something

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New Empress Mae — Empress XVII de San Francisco — seen here at the Beaux Arts Ball. On coronation night Mae was in Children's Hospital. (Photo by Rink)



## Mariposa Foundation Would Block Sculpture for San Francisco



The proposed George Segal sculpture. Gay Foundation would keep it from San Francisco. (Photo by Rink)

Segal business became Bruce's meal ticket."

Simultaneously, Voeller got the Mildred Andrews Foundation to pay for portraits of seminal Gay leaders. The work done by Don Bachardy (lover of Christopher Isherwood) included portraits of many of Voeller's associates; i.e. David Goodstein, Jim Foster. The finished portraits became part of a traveling art show/Mariposa Foundation fundraiser. Voeller had the Bachardy drawings hung in various cities including San Francisco. He would accompany them and seek to raise money for his Mariposa treasury. According to those who saw the traveling show, the effort fell far short of a success.

Studying the correspondence between Voeller and the Mildred Andrews Foundation, one senses their relationship has never been easy. At one point Voeller wanted the Foundation to pay him the cash for the art pieces; Andrews executives refused. Other letters reveal that Voeller sought to assume authority over the pieces, which the Mildred Andrews people repeatedly resisted.

Voeller repeatedly insisted the idea for the California sculpture was his and that the program was his that was being funded. Voeller in the Los Angeles proposal insisted on "full consultation about

sites and installation as well as upon approval of final plans." In the same negotiations Voeller wrote to the Foundation people, "If we find that serious attempts are made to act without our concurrence or to interfere with our plans, we are prepared to seek court action, as may seem appropriate." Similar to the letter to Mayor Feinstein, Voeller spoke of controversy which he hoped to avoid but was quite prepared to perpetrate.

Mildred Andrews' spokesman Peter Putnam said San Francisco has always been their preference. He said,

**"This impasse must certainly be cleared up."**

Mayor Dianne Feinstein to Stonewall's Ben Gardiner

"People around the country think that San Francisco is a great, historical place for breakthroughs. Nothing in Los Angeles compares for historical significance to the Milk Subway Station. Gay leaders felt it had a more symbolic significance."

Voeller told the same reporters that Putnam's plan was "unacceptable." Voeller said he had nothing against San Francisco but felt it would not be honorable to back out on a gift offer.

Supervisor Harry Britt, who has been trying to bring

the statue to San Francisco, has met with both the Mayor and interested personages in the Gay community. He said at one meeting last week that he has nothing against Bruce Voeller but wonders how "honor" has anything to do in finding an appropriate site for the statue.

Understandably, Mayor Feinstein has reportedly withdrawn somewhat in the aftermath of the Voeller threatening letter. To her the entire matter is now in limbo. Britt spent last week urging Gay friends of the Mayor and also of Bruce Voeller to lobby in behalf of getting the city to proceed and Voeller to come to reason.

Meanwhile, artist George Segal from his New Jersey studio said he was trying to keep out of the conflict. "I would be pleased to see the piece placed in any major city, any major museum," he said; "I don't like to see the squabbling; I'd much rather see a united front."

Mariposa's address (and Bruce Voeller's) is 66 W. 88th St., New York, NY 10024 or 3821 Fourth Ave., San Diego, CA 92103.

Voeller is currently on a fundraising trip with Democratic Party activist Jim Foster. Voeller is expected to be at the Jim Foster testimonial dinner February 20. ■

Paul Lorch

## Round Two

(Continued from Page 1)

## Police Libel Suit

### THE SUIT

On July 13, 1981, POA attorneys for Pera and Dickey filed a libel suit against the paper. They charged their clients had been libeled in a newspaper account of a public meeting of the Alice B. Toklas Demo Club political action committee. The B.A.R. was invited to cover the public meeting called to air complaints of police brutality in the Haight Ashbury and to plan a course of action for redress. The story under the by-line of John Karr ran May 21, 1981. The suit claimed the article exposed the officers to hatred, contempt, ridicule, and obloquy.

The ACLU, Northern California decided to take the case and brought in the prestigious Embarcadero Center law firm of McCutchen, Doyle, Brown & Enersen. On October 13 they filed a demurrer to the charges. Among other things they argued that the supposed false statements were not actionable. They maintained there was no defamation of character because the plaintiffs are public employees subject to "fair comment." Thirdly, the complaint failed to show malice.

When Judge Brown agreed to strike the complaint on December 11, he gave the plaintiffs 20 days to amend it, if they chose. After a requested and granted extension, they delivered their second version January 13. One attorney close to the case labeled the amended version "scurrilous."

For one thing the second complaint has been prepared by a different attorney, Janis Musante. The first attorney for the plaintiffs was Louis F. Landini.

For another, the amended complaint is two pages longer than the initial complaint. The first two and a half pages of legalese are the same; then things change.

The first version stated that the article was libelous on its face because it causes San Franciscans to believe that officers Pera and Dickey are brutal, vicious, disrespectful of others, prone to violate the constitutional rights of others and that they commit crimes while in the course of their duties.

The second version says that the article is libelous because it specifically accuses Dickey of assaulting an individual with a billy club and Pera of unjustifiably arresting another person and his friend. The article — says the amended complaint — accuses Pera of being involved in violent conduct by implication.

Newly added language says the article is libelous (for Pera and Dickey) because it accuses the police department of brutality toward homosexuals — conduct "tantamount to abuse of power, brutality, and possibly criminal conduct."

Attorney Musante further on writes that the *Bay Area Reporter* is not entitled to privilege (constitutional protection to report on public personages) because the paper published the article "with personal animosity, hatred, and ill-will toward plaintiffs — with either the knowledge that it was false or without any reasonable grounds for believing it was true."

The complaint continues:

"Feelings of bitterness and hostility have characterized the relations of the Gay community, including the *Bay Area Reporter*, as the newspaper of largest circulation within the Gay community and, arguably, the spokesperson for the Gay community and members of the San Francisco Police Department for a considerable period of time. This smoldering hostility and discontent between the SFPD and the Gay community culminated in a riot in 1979, commonly known as the 'White Night.'"

In an earlier brief filed November 17, 1981, supporting their suit, plaintiffs' attorney Musante then referred somewhat blandly to "a substantial period of time that there are strained relations between the San Francisco Gay community and the SFPD." "Substantial" has shifted to "Considerable" and "strained" has been upped to "Feelings of bitterness and hostility."

Since then, defendants have been publishing vituperative and hyperbolic articles alleging misconduct, harassment and assorted inappropriate behavior by members of the SFPD, without any regard to the truthfulness and accuracy of said allegations, in an ongoing attempt to deliberately discredit members of the SFPD which has publicly been supported by a prominent member of the SF Board of Supervisors who is a major contributor to defendant *Bay Area Reporter*.

As a result of the newspaper article Pera and Dickey claim they have "suffered losses to their reputations, shame, mortification, hurt feelings, and were placed in a position where they were subject to disciplinary charges by their employer."

The new complaint further alleges that an internal investigation determined that all of the statements in the B.A.R. report were "totally unfounded." This says the plaintiffs is worth five million dollars in general damages.

In the first complaint the plaintiffs asked for fifteen million dollars punitive damages because "the article was published with knowledge of its falsity, or with a reckless disregard of the truth." The second version drops the \$15 million and seeks damages "in amount according to proof." In the first version the relevant section alleged that the newspaper was "negligent in publishing this article." The amended version says the article was published "with personal animosity, hatred, and ill-will" toward officers Pera and Dickey and in "an ongoing attempt to deliberately discredit" the SFPD.

Attorneys for the *Bay Area Reporter*, Lynn H. Pasahow and Robert L. Lewis will be filing their second demurrer sometime in late February. They will request once again that their demurrer be sustained without leave to amend. Also they will ask the court grant the plaintiffs nothing by their complaint, that defendants have judgement for their costs, and for other relief that the Court deems proper.

In the view of the ACLU all the statements in the newspaper article are protected under the First Amendment and that "the allegedly defamatory statements were made to petition government for a redress of grievances."

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# Cable Car Night Sells Out

by Allen White

Sylvester flew in from Florida to perform, the Boystown Gang flew in from Los Angeles and with nine other entertainment groups and individuals provided a sell-out crowd an evening mixed with awards to and from the Lesbian and Gay community and some of the finest entertainment around at the 1982 Cable Car Awards & Show.

Public Defender Gordon Armstrong and attorney Mary Dunlap were the recipients of the Harvey Milk Human Rights Award. State Assemblyman Art Agnos and Supervisor Carol Ruth Silver received the Dorothy Langston Humanitarian Award. A special Board of Directors' Recognition Award was presented to Judge Mary Morgan.

Special awards were also presented to the News Department of KRON-TV and to Gilmore's on California Street.

The 1982 presentation of the Cable Car Awards & Show was the eighth annual presentation of the event. The three and a half hour program represented the widest diversity of award presentations in the event's history. For the first time, an edited version of the program will be broadcast throughout California and several other stations located throughout the country.

Following are the winners in the other categories:

**Outstanding Achievement in Broadcast Journalism:** David Lample, Milk-Moscone documentary, KPFA.

**Outstanding Sportswoman:** Mel Warren, Amelia's.

**Outstanding Sportsman:** Mike Gray.

**Outstanding Achievement in Breaking News:** Sue Zemel, *Coming Up*.

**Outstanding Achievement in Feature Writing:** Dick Hasbany, *The Sentinel*, and George Heymont, *Bay Area Reporter/Advocate*.

**Outstanding Contribution to Community Well Being:** Operation Concern counseling service.

**Outstanding Achievement in Theater:** Street Dreams at the Old Spaghetti Factory.

**Outstanding Theme Promotion by a Business:** Am-bush, Halloween.

**Outstanding Achievement in Cabaret Entertainment:** Nicholas, Glover and Wray, 4th of July at Fife's tied with Pamela Brooks and Sean Salgado for Our Kabaret, Our Kitchen.

**Outstanding Achievement in Entertainment Writing:** Ed Guthman, *The Sentinel/Advocate*.

**Outstanding Contribution to Athletics:** Les Balmain and Susan Fahey.

**Outstanding Community Contribution by a Business:** Urban Country.

**Outstanding Lesbian/Gay Film Production:** Greetings from Washington, D.C., produced by Rob Epstein, Francis Reid, Lucy Winer and Gretta Schiller.



Robin Kay (l) and member of the mixed chorus accept an award from Community College Board member Tim Wolfred (r). (Photo by Rink)

**Outstanding Club Recording:** Patrick Crowley, Megatron Man.

**Outstanding Columnist of the Year:** Mr. Marcus, *Bay Area Reporter*.

**Outstanding Achievement in Photo Journalism:** Mick Hicks, *Blueboy* magazine.

**Outstanding Community Contribution by a Recording Artist:** Meg Christian, *Turning it Over*, and San Francisco Gay Men's Chorus, *S.F. Gay Men's Chorus Tours America '81*.



The Castro Station crew accepts the Cable Car Award for Outstanding Christmas Decorations. Remy, the presenter, is at the far right. (Photo by Rink)

**Hall of Honor:** California Motor Club, CMC Carnival; Lesbian/Gay Freedom Day Committee, parade; The Mint, Tricycle Race; Starlight Room, Theme Promotion by a Business.

**Outstanding Contribution from the Leather/Fraternal Community:** The Caldron/New York Mineshaft.

**Outstanding Event by a Leather/Fraternal Organization:** A Date at Minsky's, GDI's.

**Outstanding Contribution to Advertising:** Chuck Thayer Advertising, Adinsandell.

**Outstanding Graphic Design (Posters):** San Francisco Eagle, Robert Uyvari.

**Outstanding Competition Event:** Beaux Arts Ball, San Francisco Tavern Guild.

**Outstanding Athletic Event:** GayRun '81, FrontRunners/Advocate and Gay Softball League vs. Sheriff's Department.

**Outstanding Christmas Decorations by a Business:** Castro Station.

**Outstanding Entertainer:** Sylvester.

**Outstanding Theme Event:** Bivouac on the Russian River, Jim Moss and Folsom magazine.

**Outstanding Concert:** Now Sing Again With Hearts Aglow, San Francisco Gay Men's Chorus and the San Francisco Lesbian and Gay Men's Community Chorus.

**Outstanding Community Event:** Castro Street Fair.

**Outstanding Contribution to Entertainment:** Sylvester.

**Outstanding Fund Raiser:** Char's Four Decadent Decades, Silver Star Cabinet.



Beaux Arts Ball winners perform at the Cable Car Awards. (Photo by Rink)



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## ARSON ALERT AGAIN

In the wake of a rash of weekend arson fires in the Mission and Castro districts, Mayor Dianne Feinstein this week increased the reward for the arrest and conviction of the firebug.

"The arsonist is dangerous and must be apprehended," the Mayor said after conferring with Fire Chief Andrew Casper and Police Chief Cornelius Murphy.

The reward was increased from \$1,000 to \$5,000.

"Persons with information that may help identify the arsonist should contact the Arson Task Force," the Mayor said. Its 24-hour number is (415) 441-7362.

Four multi-story dwellings were set on fire early Sunday morning, resulting in more than \$250,000 damage along 18th Street from Guerrero to Noe Streets, Chief Casper reported. All were ignited from debris or discarded Christmas trees the firebug piled in doorways or under stairways, the Chief said. There were no injuries, but more than a dozen families were made homeless. "The arsonist must be caught before there is a death or serious injury," the Mayor said.

In all, there have been at least 40 arson fires in the Mission and Castro areas since last July, most of them touched off after midnight. One destroyed the historic Trinity Methodist Church at Market and Noe Streets.

The Mayor and chiefs warned residents of the area to be on the lookout "for anything or anybody suspicious. Any clue may be helpful." They also advised persons to remove trash that may be used to ignite fires and to lock securely rear doors and service entrances.

## ESL Students Sought for Gay Classes

A new course has been added to the roster of courses that may be offered, if sufficient interest is shown, at the proposed Castro Community College Center branch of the San Francisco Community College District. Outreach is currently being done to determine if there is a need for one or more English As A Second Foreign Language classes within the Lesbian/Gay community.

Anyone interested in improving their English pronunciation, listening comprehension, or writing skills as well as improving their ability to effectively use spoken English in a variety of social and work-related situations should contact Bill Upton at 239-3082 or B.A.R. editor Paul Lorch at 861-7230. Organizers of the course are asking that native English speakers, who may know of Lesbians or Gay men who have recently immigrated to San Francisco or anyone else who might benefit from such a course, help spread the word to those non-English and limited-English speaking members of the community. All courses offered through the SFCCD are open to the general public and are free.

The possibility of the Community College coming to the Castro is primarily due to the efforts of Tim Wolfred, Vice President of the Community College Board, and Bill Upton, a counselor with the District since 1965. All involved in the project, however, stress that it will only become a reality if the Lesbian/Gay community responds to the offer.

## Sisters "Do" Kezar Pavilion — CUAV Helps

As a benefit for the Gay Olympics, the Sisters of Perpetual Indulgence are presenting a basketball game with the Gay Men's Chorus at Kezar Pavilion on Friday, February 12 at 7pm. Community United Against Violence has agreed to provide security to protect the wooden gym floor of the pavilion from the sins of hard rubber soles and spike heels.

"Join us for our Sock Hop after the game."

— Sr. Missionary Position

"We don't expect to have any problem, since those attending will be our family," says Dick Stingel, CUAV Coordinator. "We want you to participate with us in this. If you also want to do that, call us at 864-8347 and tell us so, and give us your name and telephone number. We'll do the rest."

CUAV security persons get free admission. A follow-up affair is planned afterwards at the I-Beam.

## ALGA Banquet

The First Annual Chinese New Year Banquet for the Association of Lesbian and Gay Asians on January 28 had many politicians and others shuffling between the Cocktails/Banquet and the 8th Annual Installation Dinner of the Golden Gate Business Association. Both were a success; although, ALGA had to contend with Gore Vidal, the featured speaker at GGBA.

Many people attended the ALGA Banquet to become acquainted with one of the more recently formed Lesbian/Gay organizations within San Francisco. With membership split equally between Asians and non-Asians, ALGA was formed for the cultural, social, and politically conscientious purpose of fostering communication to the Straight, Lesbian/Gay and Asian communities. It was noted at the banquet that this organization hopes to become a link between the Lesbian/Gay community and the Asian community.

In attendance and support were members of Black and White Men Together, Operation Concern, Stonewall Gay Democratic Club, Bay Area



Hoover Lee and Bill Matsumoto host Gardner Pond at Asian Club banquet. (Photo by Rink)

Reporter, and ALGA's sister organization, Asian/Pacific Lesbians and Gays, based in Los Angeles.

Most of the people attended the Banquet for the excellent nine-course dinner at the Far East Restaurant in Chinatown. The diversity of the people and food at the banquet made it a successful First Annual Affair — Gung Hay Fat Choy! And to the Year of the Dog!



Patty Hoagland and Tim O'Bailey, smiling Atlas employees ready up for this week's Grand Opening, February 16 and 17. (Photo by Rink)

Atlas S&L

## Free Money

A new business always likes to start off by giving away free samples and why should a financial business be any different? Come in during Atlas Savings & Loan Association's Grand Opening celebration (February 16 through March 17, 1982) and get free Atlas Bucks. Keep them as a souvenir of this momentous occasion, squander them, or deposit them in one of our many accounts. There is no obligation, but you must be over eighteen years old and have identification to participate.

Atlas is located at 1967 Market Street, San Francisco, corner of Duboce, with free off-street parking.



## BENEFIT AUCTION

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## Valentine's Dance Benefit for Gay Olympics

On Sunday night, February 14, a Valentine's Dance will benefit the '82 Gay Olympic Games at the well-known women's dance bar, Amelia's, 647 Valencia Street. Producers of the dance, Mandy Carter and Brenda Young, in conjunction with bar owner Rikki Streicher, hope to kick-off the outreach to women in the Bay Area regarding the Gay Games.

Organizers of the Games are actively seeking more participation by women, both as competitors at the Games (August 28 to September 5) as well as in the organizational efforts to stage the Games. It is hoped that this Valentine's Dance will focus attention on women's roles in the Games. Representatives from the Gay Olympics Organizing

Committee will be present to answer any questions and provide information.

The fantastic music of the women's band CHEVERE will complement the Valentine's Day spirit. Tickets will be on sale at the door of Amelia's for \$3 a person and \$5 a couple. The dance will run from 9pm to 2am.

## COLLECTIONS

Ralph C. Petersen, Attorney 986-0588

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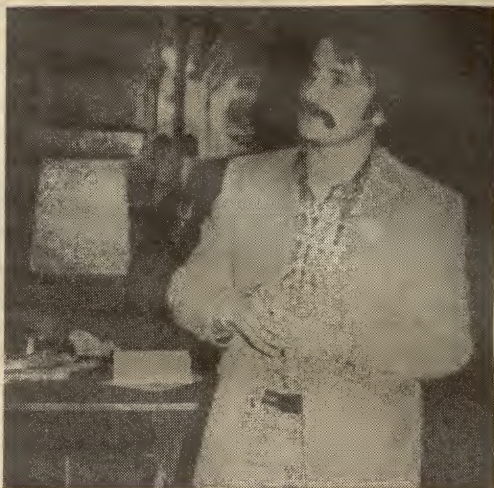
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## "Making Love" Buses Scheduled



Sal Rosselli, who as Vice President of Alice and Business Agent of the Janitors' Local spearheaded the MAKING LOVE boycott at the Metro. (Photo by Rink)

Gay people who wish to avoid the union-struck Metro Theater may take a round-trip bus direct to the Hillside Theater in San Mateo. **Making Love**, a major film that has a positive He-Leaves-Her-For-Him theme, opens in San Francisco at the Metro tomorrow night (Feb. 12), but Gay people, some of them members of the striking janitor's union, will be picketing there.

"Love" buses will leave

from the Metro (Union & Webster) at 6:15 and 8:15pm. Admission at the Metro is \$5. The round-trip bus trip, including theater admission, is \$4.50. Additional buses may be scheduled for later dates.

Why are some Gay people interested in the union strike at the Metro? The service unions, Amusement and Theatre Janitors Local #6, is

one of them, gave money and bodies in 1978 to defeat the anti-Gay teachers initiative (Prop. 6) and mailed thousands of endorsement slate cards against Sen. John Briggs to its members.

Gay groups and Supervisor Harry Britt have endorsed the strike at the Metro. Among those at a recent press conference were the presidents of the three largest Gay Democratic clubs (Toklas, Milk, Stonewall) and the chairs of Solidarity, Lesbian/Gay Freedom Day Committee, Lesbian/Gay Jewish Activists, Black & White Men Together, Latino Democratic Club, and Coalition for Human Rights (representing 40 Gay groups).

Bay Area Reporter Entertainment Editor John Karr has stated, "While we hope that Gay people will enjoy and support **Making Love**, it is hoped that the advice of Union administrator Sal Rosselli may be followed."

Rosselli, business agent of the striking local, is himself an upfront Gay person and vice president of the Toklas Democratic Club. He urges people to see the film — but not at the Metro. His union has over 200 members but only 18 are on strike against the United Artists and Syufy theatre chains. U.S./Syufy do not want to meet union demands for a 9% pay raise.

**Making Love** opens February 12 at these theaters not involved in the strike: Sequoia, Mill Valley; Sun Valley, Concord; Southland, Hayward; and Hillsdale, San Mateo.

## Gay Rights Vindicated by Florida Top Court

Florida Gays were elated this week with a state Supreme Court ruling in Tallahassee. "Needless to say, we are ecstatic," said Ronni Sano, head of the Florida Gay Task Force. "We are incredibly tired of legislators taking cheap shots."

On February 3, the Florida top court struck down a spending bill amendment which would have banned Gay groups from college campuses. The court in a unanimous vote said such prohibition would violate the U.S. Constitution's guarantee of free speech. The Florida decision follows on the heels of an Oklahoma top court ruling which said Gay student groups cannot be barred from university campuses.

Florida Justice Joseph Boyd wrote, "The right of persons to express themselves freely is not limited to statements of views that are acceptable to the majority of the people."

If it were to be held that freedom of expression applies only to views that the national, state, or local community finds to be within reasonable discourse, the First Amendment would have little meaning or purpose."

In 1981 both houses of the Florida state legislature easily passed the amendment. Aimed specifically at Gays and Lesbians, the measure cut off money to state schools that recognized groups advocating sex between unmarried people. Florida Education Commissioner Ralph Turlington immediately challenged the constitutionality of the budget provision.

Homophobic State Representative Tom Bush, a co-author of the amendment, called the ruling an "absurd interpretation of the First Amendment" and vowed to seek a review by the U.S. Supreme Court. This is exactly what some Gay legal activists nationally would like to see happen — the issue of Gay rights to come before the Su-

preme Court via a vis First Amendment rights.

The Florida case seems to bear out the thesis that while Gay activists might not be able to secure legislation favorable to themselves, legislation directed specifically against Gays and Gay rights (as witnessed last month in Austin, Texas) will be defeated at the polls or struck down in the courts.

## Castro Workshops

*Staying High Without Drugs*

18th Street Services (Pride Foundation) is sponsoring a series of workshops for Lesbians and Gay men. The focus is on taking care of oneself, filling the vacuum, living sober, gaining confidence and being lighter.

All persons who want interaction, not centered around drugs, are welcome. Saturday afternoons, 1-5pm, 4130 18th Street (1/2 block from Castro), **beginning February 27**. The cost is \$10 per session if one's monthly income is over \$800; otherwise the cost will be \$5 per session. Preregistration is required. Phone 863-8111.

### WORKSHOP LEADERS

**Maggie Hochfelder** - Massage and Body Awareness, a dance/movement therapist. Maggie in the last few years has developed a special interest in working with women who are giving up addictions and learning new, healthful ways of taking care of themselves.

**Tom Smith, M.D.** will be back again, after several similar workshops last year, with "Getting High with Music," "S&M and Drugs," and in April, "Getting High with Sex."

**Tasha Silver** has been practicing and teaching psychic development and self-healing classes for the past few years and will lead a workshop on "Stress Reduction and Inner Balance."

Several of the agency's experienced staff will be facilitating workshops. **John Beeman** - "Assertiveness," **Bruce McNicol** - "Massage," **Erik Olesen** - "Music," and **Suzanne Balcer** - "The Woman Alcoholic/Co-Alcoholic Couple: an Experiential Workshop."

The series, in 18th Street's beautiful, new, enlarged premises, will continue for several months and complements the work of the Saturday morning "Information and Education" series on Alcoholism and Drug Dependency as well as the individual, group, and family therapy already offered by the agency.

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# BAY AREA REPORTER OPEN FORUM

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VOL. XII NO. 6 FEBRUARY 11, 1982

NEXT ISSUE OUT: FEB. 18

NEXT DEADLINE: FEB. 12

## VIEWPOINT

## LETTERS

### Spitting into the Wind

Last issue — if anyone can remember that far back or could care to — the paper hung up for scrutiny two expensive Gay projects. Needless to elaborate those itemized (the Gay Men's Chorus Tour and Pride Foundation's Western Addition Mixed Center) were less than sporting with the words. Spokesmen for both groups insisted the editorial was not "factual." Responding that an editorial is a position, not a time table did little to smooth ruffled feathers. On the other hand the unwashed cheered our taking on too over-uttered sacred cows. The Chorus provided both a riposte and a financial report (it will be found elsewhere in this issue — as well we suspect — if you ask for it — a breakdown of such items as \$86,000 for publicity and promotion). We reiterate: we never suggested the Chorus worked less than hard or that Pride people's hearts are not in the right pockets.

What we suggested is that neither of their financial needs had much populist support. Further we suggested that neither would get much more for their debits.

Differences do exist between the two examples all the same. We have been an unflagging booster of the Chorus; we have not been part of Pride's prospectus. Should either or both of them achieve their goals without our blessing or imprimatur so much the better. We suspect the Chorus will eventually erase its red ink (it can always sing, and sing, and sing). Not so for the proud pile on Fillmore — its future is dim. It isn't a Gay Center and will not be until the area becomes an annex of the Castro. When that happens (as perhaps some of the wealthy real estate benefactors might hope) we might get interested. We don't want to help turn the Fillmore whiter.

What neither of the targeted groups can accept is that they each are but a part of the whole. At the paper we hear the needs, hopes, complaints of the larger picture. The number and pocketbook of the donors shrink as the number and needs of those panhandling grows.

The paper takes the position that the demise of JobPower is a loss that establishing of a daycare center at Oak and Fillmore will not balance. Every dollar that goes to the Chorus' debt could have gone to keep open the California Gay lobby in Sacramento. And maybe even more in the months of lowered expectations we should be looking to see if any of our brothers and sisters need food, shelter, or a handout.

★ ★ ★ ★ ★

On a different note, this week brought better local news items. Atlas Savings & Loan, the first Gay bank ever, is holding its grand opening this week. Here is a project that warrants our pride, our participation, and our hopes. Making it succeed will cost us little more than our faith and our using it. Everyone should own some of its stock as we will be owning each other. This week the S.F. Chronicle Business editor waxed favorably on the new "ethnic" savings and loans that had a promising future as the old time S&L's were being dragged under by old, low-interest loans. The editor singled out Atlas as the Gay entry with a sky's the limit future.

This week also jubilated the first analysis of the local Gay press I have ever seen in the non-Gay media. The February issue of *Media File*, the 12-page trade publication of the 1600 member Media Alliance, detailed the emergence of the San Franciscan Gay newspapers. The three-page (beginning at the cover) article announced that the highly competitive local Gay press has been here for some time and more than likely will be around for a while. The article was compiled by a student in Cal Berkeley's graduate school of journalism. Journalism schools who purport to prepare students for the real world have yet to acknowledge that the Gay press is one of the most vibrant, imaginative players in that real world.

Our composite products were exposed for our fellow professionals and we were not found wanting. What is a comparable significance? It would be like a Gay restaurant to be recognized in Michelin's 4-star class. The Gay press is to the late 70's and early 80's what the alternative/radical press was to the late 60's and early 70's. This emergence is something in which we

(Continued on next page)

TO THE B.A.R.

★ I am not amused by all those nasty things you are printing about me and if you don't watch out I may come back.

Rev. Raymond Broshears  
St. Peter's Gate Condos  
Heaven

### DELPHIC DISH

★ Dear Editor—who likes Latin-headings:

Since you started this you can at least provide a translation of the Red Queen's oracle. I may be tops at Greek, but all the Latin I know is "coito ergo sum," not to be confused with "cogito cogito ergo cogito sum." With the help of *Hugo's Latin Simplified*, I was able to make out fragments about Jupiter aligned with Mars and the beginning of Aquarius. (Am I close?)

At least Mr. Marcus keeps it in English. Even so, it was no news that the 49ers are into water sports. Not after all those people were running around screaming about "Number One at the Bowl." Even the original 49ers went looking for gold in streams.

Sr. Boom Boom  
San Francisco

P.S. — I DO NOT SHRIEK!!!!!!

ED. NOTE: We wouldn't presume on the Red Queen's "trout." It would be translated as a capitalist plot. We await her decoding.

P. Lorch

### AUDIENCE MANNERS

★ To the writer of the letter condemning audience manners in the February 4 issue:

Three Cheers (Yays, Whistles and Foot-stomps) for the Castro Theatre and those wonderful people out there in the dark. I love the audience participation and camaraderie, and these qualities are certainly half the joy of seeing (and feeling) films in this exquisite movie palace.

"Who's going to hear the applause?" Be it ever so hypothetical, what a crabby question! Rita Moreno and the Sharks tearing up the roof in the "America" number from *West Side Story* had the audience roaring and cheering. It was a natural response of appreciation because it made us feel ALIVE and I'm sure no one was thinking "Oh, how In." And the applause when Natalie Wood's name appeared in the opening credits of *Gypsy* felt damn good, as if to say, "We miss you, we love you, and you'll always be in our hearts."

And, Mr. Grouch, if you think you've heard booing and hissing, climb up on the stage of the Castro Theatre between shows and read your letter to the audience. I hope you're fond of vegetables and dairy products.

We are all human beings and therefore creatures of emotion. If you can't stand the heat, girlfriend, there are other frying pans.

Gloria Goodqueen  
President of the Virginia Mayo  
Fan Club and Concerned "Worm"  
San Francisco

### SEE THE FILM

★ Yesterday I saw the movie *Making Love* by invitation and at a private screening room, along with some forty other people "from the community." I consider myself to have been fortunate for the opportunity. *Making Love* is one of the most interesting

movies I've ever seen.

The movie represents the first serious attempt by Hollywood to accurately portray the "Gay lifestyle." Yes, Hollywood has not treated us well in the past. Yes, there is a janitors' strike on and I support the objectives of that strike. And, yes, I want everyone to see this film.

It will move you. At one point or another, it will strike home with you. At another point or still another, it may make you cry as it touches a tender part of your past, or your present. It tells the story well.

Whatever considerations you have about seeing or not seeing *Making Love*, handle them within the constraints of your own integrity and don't miss seeing it. You'll be sorry if you do.

Dick Stingel  
San Francisco

### FREMONT ALERT

★ Informed sources report recently stepped-up undercover police presence and arrests taking place in Coyote Hills Regional Park in Fremont. Undercover officers, in plainclothes, have been reported working the area both singly and in pairs, and engaging in suggestive gestures and conversation to entrap gay men. Please note that an undercover vice officer does not have to, and most likely will not, admit he is a cop if you ask him. (You are normally told after you're informed that you're under arrest, or after the handcuffs are on, as the case may be.)

Much of such entrapment is illegal after the California Supreme Court's 1979 *Pryor* decision. The problem is that the fact that it is illegal does in no way stop the police in many communities from continuing to arrest and harass gay men. Neither does it prevent homophobic prosecutors from sticking it to gay men in court. From my experience, the police and district attorney's office in the City of San Jose is particularly homophobic and generally tries to prosecute any such case to the full extent of the law, despite the fact that most judges do not believe these cases merit such attention.

Although a gay man has a strong likelihood of having the charges reduced or dismissed when he is arrested for "lewd conduct" (647(a) of the Penal Code) under questionable police tactics, it won't happen unless the individual arrested is willing to stand up and fight it. If the person goes ahead and pleads guilty as charged without a fight, he may be making a tragic mistake, for a conviction for 647(a) requires one to be on record as a convicted sex offender. If arrested, it is advisable to give no statement whatsoever to the police (except identifying information, i.e. your name) and to seek the advice of an attorney.

Gary A. Key

### RECKLESS ENTHUSIASM

★ "Yes, Dorothy, there is gay life in Hoosierland."

A friend just returned from SF (my birthplace, by the way) and handed me a copy of B.A.R. Delighted in your editorial, "The Spume of the Whale." I also enjoyed *Wild and Woolly* which, I assume, was penned by Bob Woolhouse?

Your paper so inspired me that I've written to Paul Hufstetler inquiring about placing an ad. And, if payment is forthcoming on the articles I've sent hither and yonder, I'll take out a subscription to B.A.R.

Keep up the splendid work. You have a marvelous sense of language and wit.

Ron Weekes  
South Bend Indiana

ED. NOTE: Yes, we actually get such letters. This one flew in from South Bend, Indiana.

B.A.R.

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EXECUTIVE & EDITORIAL OFFICES: 1528 15th Street, San Francisco, CA 94103 TELEPHONES: (415) 861-5019/861-7230

PUBLISHER: Bob Ross

EDITOR: Paul F. Lorch

ASSOCIATE EDITOR, ENTERTAINMENT: John F. Karr

FINE ARTS EDITOR: George Heymont

POLITICAL EDITOR: Wayne Friday

CONTRIBUTORS:

Konstantin Berlandt; Robert Bolan, M.D.; Harry Britt; Mark Brown; Philip Campbell; Jerry De Gracia; Jerry R. De Young; Gene Earl; Wayne Friday; Paul-Francis Hartmann; George Heymont; Frank J. Howell; Jerry Jacks; John F. Karr; Ron Kraus; Michael Lasky; Arthur Lazere; A. Marc Leventhal; Marcus Manulis; Gene Miller; Jim Mock; Bartlett Naylor; Bernice Niemi; Nez Pas; Gary Pedler; Ron Snyder; Mark Topkin; Dan Turner; Tom Waddell, M.D.; Dick Walters; Steve Warren; Rick Weatherly; Allen White; Keith White; Bob Woolhouse

GRAPHICS & CAMERA: Ron Olthaus

GREATER BAY REP: Gene Earl

TYPESETTING: Tony Perry

STAFF PHOTOGRAPHER: Rink

ADVERTISING ACCOUNTS REP: Paul Hufstetler

OFFICE MANAGER: Wayne April



WALLER PRESS



# LETTERS

## STATUE SUPPORT

★ Attached is a copy of a letter which our organization has sent to Supervisor Harry Britt, in which we strongly support his efforts to acquire George Segal's "Gay Liberation" for San Francisco.

We would also like to congratulate you for your excellent article about this important project.

Wade Pierce  
Moderator, Unitarian Universalist  
Gay and Lesbian Caucus

★ ★ ★ ★

Supervisor Harry Britt  
City Hall  
San Francisco, CA  
Dear Supervisor Britt:

On January 10, 1982, the Steering Committee of the Unitarian Universalist Gay and Lesbian Caucus unanimously endorsed your proposal to have George Segal's 1980 bronze grouping, "Gay Liberation," installed in an appropriate San Francisco setting.

We also felt that the proposed site for the Segal grouping, in Harvey Milk Plaza at Market and Castro, was most appropriate.

We are hopeful that San Francisco will be beautified by such an important work of art.

Wade Pierce  
Moderator, UUGLC

ED. NOTE: Although not the top of every activist's priority list, the acquisition of the Segal sculpture "Gay Liberation" could use letters of support to Harry Britt and the Mayor. Particularly from the Gay organizations.

P. Lorch

## FILLING THE GAP

★ You people probably don't realize it, but B.A.R. is one of the most educational journals in existence — at least in San Francisco. The fact that I can read news stories which are obviously slanted is something I expect in all journalism, since everyone's view of the world is different. What pleases me is that so many times I see slant AWAY from Bob Ross's known political slant.

As a reader of Frisco (and an occasional advertiser), I have become upset at their unwillingness to print counterviews to their IRA support. As a reader of the Chronicle, I'm saddened that they never seem to cover San Francisco, except as it relates to cute kids, dogs, and sex fads. The Examiner, though a good paper, ceased being a forum when they scrapped the op-ed "Other Voices" feature and seemed to forget their policy of presenting other voices in any forum.

Any columnist in any paper will claim that the editor does not interject comment or dump columns which are anti-policy. It's just that at so many publications, people are hired because they already fit the image of that publication. They never rock the boat because they already agree. The Chronicle's taking of Armistead Maupin as feature writer is right in line with its policy of providing all the latest society fluff, for example. Armistead's only trick was in putting it into story form. The Examiner's retention of Bill Mandel I'm sure is based on the belief that he won't rock the boat with a column supporting sex with minors, for example.

Bay Area Reporter, on the other hand, was born by the need to find any kind of Gay news, regardless of bent. I would imagine that Bob Ross's not having to make a living on the paper has allowed him to go easier on policy. To me, B.A.R. is no longer a Gay paper, but a community paper, much as the Chronicle, Examiner, or Progress should have been.

I applaud Bob Ross and Paul Lorch and staff for keeping B.A.R. as open a forum as is possible, knowing full well that there are certain stories I will never see in it (such as a story critical of Adinsandell, for instance). All I can say is that it's a hallmark of democracy to have an open forum, free from "political correctness." Of the papers Gay and unGay I've seen, B.A.R. does it best.

David Kaye  
San Francisco

## SOME PARTY!

★ After reading your glowing coverage of the Janu-ary disco party at Moscone Center, I felt I had to express a different perspective on the event. For me and many other people, "First Encounter" was the last rip-off. Never in San Francisco history have so many people been promised so much and received so little. I stayed for three boring hours hoping something would get better (it did not) and then left. I talked to dozens of dissatisfied customers who hated the event, and managed to find two people on acid who thought the event was "fabulous." They were so out of it that they would have enjoyed a mugging on Muni...

I was suspicious of this over-hyped, over-blown, over-priced "extravaganza" from the minute I read its pretentious promotional materials. First of all, the credit list for creative consultants and others numbered 24 persons, including a liaison staff that handled details for "the Pacific, Europe, South America,

Canada, and Asia." I call that a new low in silliness. Then the entertainment for this self-proclaimed "nightlife's finest hour" was never mentioned in print, only publicized by rumors in the community (most of which were unfounded). The entertainment that finally did appear was neither new nor dazzling.

Most of us went to the event because it was the first gay function in Moscone Center, and we at least expected to be wowed with the vastness of the hall. Instead, we were all herded into a small portion of the main hall that had all the charm of a bomb shelter on a hot night. The lighting deserved an award for numbing uncreativity and the music was forgettable. By now, we have all heard the horror stories of the unforgivably long waits for drinks and for the coat check. And I just don't buy the feeble excuses of John Vukas (co-conspirator of the event) that all the problems were caused by union bartenders and people bringing coats because of the cold weather (did he expect anything but cold weather in mid-January?).

So many promises made were not kept that I've lost count. But a few that come to mind are: 20 searchlights were to sweep the night sky outside, there were four; the event was to begin at 9:30, it began at 10:30; the production was to be one of the most creative and original events ever presented to the community, it was hackneyed and uninspired.

The real blame for the problems of the event — and there were many — must be laid at the feet of the producers and backers. Poor planning and understaffing to maximize profits made "First Encounter" a disco disaster and a night to forget. There is one last thing: the money. If 10,000 people paid \$20 to get taken (and inflated attendance figures are part of the hype of this sort of event: my estimate is that about 7,000 people actually attended and many, many of those were complimentary tickets dumped on the market by the promoters), where did the money go? If they did make \$200,000 (or even \$100,000) how much of the profit went to "Camp Little Big Sun for young persons who are economically disadvantaged" as their publicity says? And what is Camp Little Big Sun? Why wasn't some of the profits from the biggest gay disco event ever held in the City channeled into some of our destitute gay social service agencies that truly benefit the gay community? When will the public see an accounting of the revenues and expenditures of this event?

Then I read that Supervisor Harry Britt had asked the Board of Supervisors to give a Letter of Commendation to Dick Collier and John Vukas for their talents. Good lord, Harry! These two hucksters and their staff deserve to be booked for false advertising, supreme smugness, and hoodwinking of thousands. I propose two punishments: flogging by the West Coast Fan Company and 30 days in a coat check line with no cocktails.

As a final insult, I read that Vukas and Collier are planning other events at Moscone Center. I guess greed knows no bounds. I know what I think we should all do the next time they present a disco "crime against the community." Stay home and save your money. We won't be fooled again.

Name Withheld By Request  
San Francisco

ED. NOTE: It would have been grand if the designated charity were the Gay Band, or the Gay Men's Chorus.

P. Lorch

## PENNIES FROM HEAVEN

★ After reading Mr. Marcus' column this week revealing 49'er "Hacksaw" Reynolds golden "incident," I can only repeat a very old phrase: "Yes, Virginia, there is a Santa Claus!" By the way, Hacksaw, if you need a roomie, I'm available.

Patrick Bielucki  
San Francisco

## ACCOUNTANTS SHAPE UP

Mr. Robert E. Billings, President  
California State Board of Accountancy  
2135 Butano Drive, Suite 112  
Sacramento, CA 95825

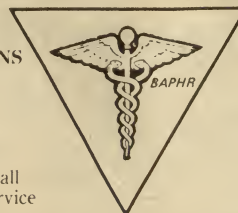
Today in my mail I received the Winter, 1981 edition of the State Board of Accountancy Bulletin. Contained in your President's Report was a comment on the new Rule 53 of the State Board of Accountancy which became effective on July 8, 1981, and reads as follows: "Discrimination Prohibited. No licensee or registrant shall engage in any conduct or practice which shall deny any person an opportunity or benefit of employment within the accounting profession based on race, color, religious creed, national origin, ancestry, physical handicap, sex, marital status, sexual orientation or age."

I wish to applaud the State Board of Accountancy for this new Rule 53 and, in particular, the inclusion of the phrase "sexual orientation" within the new Rule. There is no doubt in my mind that employment discrimination against homosexuals has occurred in the past within the accounting profession. It is a delight to finally see that that source of discrimination has come to an end.

Robert J. Dern, C.P.A.  
San Francisco

More LETTERS on page 14

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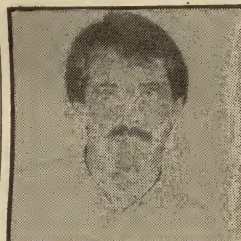
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## VIEWPOINT

(Continued from Page 6)

can all take pride as an organ as the Bay Area Reporter is only as good as it is read.

We have yet to be noted by the schools of journalism or Time magazine — but that too will come.

There's more to what we're about than just throwing bouquets. Sometimes they get thrown at us, and just as frequently we get hit with a fast ball between the eyes. We like to think we can take both the smiles and the sneers.

P. Lorch



# "Mae" Accepts Crown from Hospital Bed

(Continued from Page 1)

special at the Coronation Ball, then fasten your seatbelts." She continued, "I won't disappoint the people of San Francisco. I owe this city a lot."

The campaign that climaxed with the Coronation Ball was a period of feverish campaigning by three people who worked hard to garner enough votes to win the title. The candidates — Brett, Connie, and Mae — had been out almost every day and night, visiting bars and events gathering support for their candidacy.

Saturday morning the polls opened at California Hall. All citizens of San Francisco were eligible to vote. The polls stayed open until 6 p.m. During the day there were trucks, cars, and mobile cable cars picking up voters. They were decorated, some with simple signs and others were outrageous. Candidate Connie was bathed in a sea of balloons as she rode through the streets of the city in the back of a pickup truck.

Saturday night, the Coronation Ball at California Hall

was a time to pay respects to this unique and marvelous fantasy world of royalty which has become a San Francisco tradition.

Chaired by Empress XIII Char and Mark Friese, the Mistress of Ceremonies was The Vanessa of Portland, and Bob Cramer, Emperor III (A.N.) of San Francisco was Master of Ceremonies. Following a dramatic presentation of flags and the National Anthem, there was the introduction of the Emperor and Empress of San Francisco, Gene Bettis and Phyllis. For the next several hours, visiting courts from throughout the Western United States were presented. At 10:00 they began introducing the San Francisco royalty.

During this time, the Bay Area Reporter interviewed candidates Brett and Connie.

Connie has run before for Empress of San Francisco. In discussing this campaign, Connie said, "There has been more competition this year than in many years." She continued, "It is wonderful the new friends you meet as



Mae wasn't on hand at California Hall to take applause for her coronation. Instead, she was abed in Children's Hospital with a pelvic abscess. (Photo by Rink)

you campaign for this office. There are so many people who enjoy all of this and so many who have never been involved." "Whether I win or lose," Connie said, "I won't stop giving support to the community."

Brett commented that she had driven the first person to the polls when they opened and drove the last person when the polls closed. "The support," she said, "has been wonderful." His most ardent supporter has been his lover, and he stated that he feels a commitment to serve the people of San Francisco. Brett is currently involved in a program of feeding meals to senior citizens. Brett summed up his feeling about being Empress of San Francisco by stating, "It's important if we give it meaning."

Prior to attending the Coronation Ball, we also solicited comments by telephone from candidate Mae. Mae was sorry that she was not able to attend the Coronation. Hesitating to make any predictions of the outcome, the hospitalized candidate could only express thanks for the many people who were working on her behalf.

At 11:30 the candidates for the office of Empress were introduced. The audience was filled with Emperresses, Emperors, and royalty with every conceivable regal name



"Mr. Dolly" performs at Coronation. (Photo by Rink)

imagined by man (and woman). Through the center of the building is a ramp leading to a stage. On the stage are the seated Emperor and Empress of San Francisco.

First was the introduction of Brett. Down the ramp in a silver airplane came Brett. The silver plane moved slowly down the ramp as the audience began to chant, "Brett! Brett!" As they continued chanting, Brett was singing "Don't Rain On My Parade." Barbra Streisand's voice came through the powerful sound system and Brett made a most spectacular and graceful arrival.

Then came candidate Connie. The sets on the stage for her introduction were minimal. The spectacle was the person. Connie projects a personal charm and magnetism that had the audience reaching out to connect with a magnificent stage presence. Connie's entrance was a personal effort to gather support from the audience. There is no question the audience was indeed supportive of this dynamo.

Finally came the introduction of Mae. It was announced that she was in the hospital but that her introduction would continue with a presentation by "The Committee to Elect Mae." Out came two young oiled up or greased down (depending on your perspective) dancers named Jimmy and Jason. They managed to add a seductive tone to the evening and they were followed by dancer Bill. The climax of this presentation came with the appearance of Tommy Lee, the owner of the Stallion. With a huge banner that read "Win with Mae and the 49'ers." Tommy Lee has to be seen to be believed. Tommy Lee is the type of person you might elect Empress if you know for sure there will be another earthquake. The reception to the group was as much a tribute to the campaigning spirit of the last month as it was to the candidate, Mae.

Following this time of hysteria, all of San Francisco's royalty that could still move were introduced and made their way to the stage. With the sentimentality of the Miss America pageant, Empress Phyllis made her last walk down the ramp as reigning Empress de San Francisco.

At 12:30am on Sunday, February 7, the announcement was made, "Mae is the 17th Empress de San Francis-



Candidate Brett (Photo by Rink)



Candidate Connie (Photo by Rink)



Empress Phyllis' final walk. (Photo by Rink)

co." From her hospital bed the Empress Mae was probably correct in stating, "This could only happen in San Francisco."

Allen White

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Christopher Isherwood

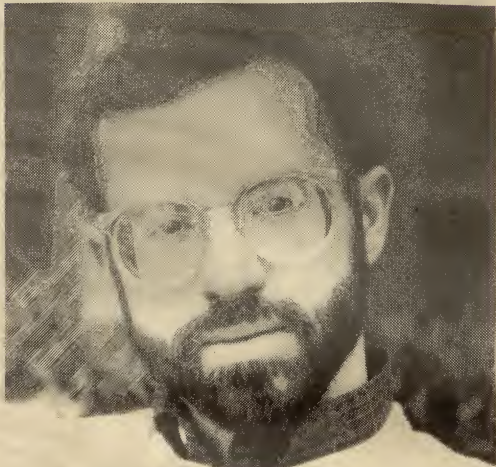
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# Oklahoma Victory

A Sweet One to Gay Students



John Mehring, past president of the University of Oklahoma's Gay Students Alliance, who after five years won a major victory in that state's top court. (Photo by Rink)

After a five-year battle the Oklahoma University Gay Activists Alliance has won a major victory. It will henceforth be recognized as an official campus group.

On December 22 the Oklahoma State Supreme Court ordered the regents of the University of Oklahoma to formally recognize the Gay Activists Alliance (GAA) as a student organization of the university's Norman campus.

This month the victory became secure as the Board of Regents chose not to appeal the Supreme Court's decision.

In October 1976 the GAA submitted an application for recognition as a student organization to the University of Oklahoma Student Association. Having met all the requirements was not enough; the GAA was refused status. The issue was subsequently bounced upstairs to the university's Board of Regents (the final administrative authority). They also rejected the Gay student organization.

GAA then sought relief in the courts. They alleged a denial of constitutional rights and a violation of civil rights. Their president, John Mehring, sued the Board of Regents. When the district court of Cleveland County, Oklahoma, denied the GAA's suit, they appealed it to the State

## Supreme Court.

After four years the state's top court in a 4 to 2 decision reversed the 1977 holding of the district court on the GAA. It concurred with the lower court that there be no damages, but the GAA's attorneys were eligible to recover their fees from the University.

John Mehring has since graduated from UO; he is now living and working in San Francisco. When he learned of the Oklahoma victory he was elated. He told *Bay Area Reporter*, "The favorable ruling, though unexpected, was extremely gratifying and long overdue." He never expected much to come of it in the backward thinking, bible thumping atmosphere of Oklahoma. He marveled, "Yet through perseverance and the committed assistance of dedicated Gay activists and our civil libertarian allies, we have used the freedoms enshrined in our country's constitution to solidify our rights as equal citizens under the law."

He concluded, "The homophobic consensus and hysteria pervasive in Oklahoma for the past several years has received its first major setback." If Gay rights can win in Oklahoma (both a state and a state of mind) it can win anywhere in this nation.

## What's A Woman To Do?

When *Bay Area Reporter* recently ran a camp item on a relief fund for Polish Gays who couldn't afford brie and smoked salmon, several people grumbled that we had taken the general level of Polish jokes to a new low. But if there are Polish Gay men, then where are the Polish Gay women?

*Gay Community News* has the answer: They're in Poland, you silly thing! A group of 100 women recently formed Poland's first modern feminist organization, hoping to publish a newsletter and establish a women's theatre and gallery. At a meeting at Warsaw University last November, the women drew up a list of demands which included greater responsibility on the part of men for child care and abortion, equal status under the law for married and unmarried couples, and maternity leave for students who are more than three months pregnant. We don't

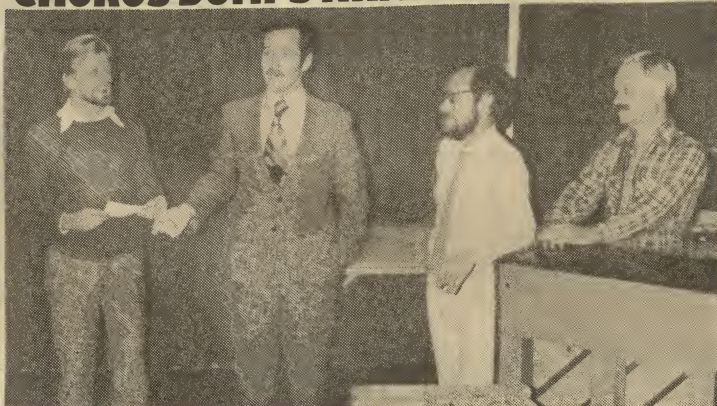
know how well they've managed during the recent political trauma in Poland, but you can write to them c/o Krystina Kowalewska, Uniwersytet Warszawski, U. Krakowski, Przedmieście 24, 00-325, Warszawa, Poland.

Meanwhile, Captain John Campbell of the U.S.S. Yellowstone has had his fill of female problems. "Heterosexual relations between members of my crew would not be in the best interests of the ship or the Navy. The Navy doesn't want to be put in a position of encouraging such relationships," he stated. Campbell has been struggling with a high turnover in personnel, with 23 pregnancies among the female crew members so far. "There's one rule — no public display of affection," he stated, noting that Navy policy requires a pregnant woman to be transferred ashore.

Oh, well, back to the men in the crew!

## CHORUS DUMPS KRAMER

(Continued from Page 1)



The Director, Dick Kramer (l) last summer at happier moment in the Gay Chorus' history. He looks on as Leonard Matlovich (center) presents a \$6,000 check to the '81 co-directors of the Tour, Gerald Pearson (l) and Steve Prokasky. (Photo by David Lamm)

do was pose a question that is a vote of confidence. Kramer lost the vote.

The budget to conduct a national advertising campaign for a new music director has, as of Tuesday, not been de-

veloped. The salary, according to spokespersons for the group, has not been set.

To the question of why did this procedure take place, there appeared several answers. That there was a

personality conflict between Kramer and the chorus appears to be a primary reason. There also surfaced the position that many members wanted a shift in musical direction. There are members who feel that the appointment of a new director would further a growth process.

The event did not pass without controversy. The night after Kramer's resignation, a 6-page document was circulated among chorus members defending Kramer and singling out several members and accusing them of a power grab. Three chorus stalwarts were objects for criticism — Bob Axelson, Perry George, and Jim Gilman.

Tuesday, the *Bay Area Reporter* talked with Dick Kramer. He took a position that he did not wish to discuss the procedure of the vote. He did confirm that he had resigned on Sunday evening just prior to the performance at the Cable Car Awards & Show. He also confirmed that his last official act as music director was to assign himself to the first tenor section. Dick Kramer concluded the interview by stating, "I want to sing."

Allen White

## STATEMENT ISSUED BY THE SAN FRANCISCO GAY MEN'S CHORUS

The San Francisco Gay Men's Chorus has announced that Dick Kramer has resigned the position of Music Director. Mr. Kramer's final performance with the chorus on Sunday, February 7, at the Cable Car Awards ended three years of excellent leadership which brought the chorus from its first fledgling concert on December 20, 1978, through its critically acclaimed national tour of 1981, to its Cable Car Award-winning 1981 holiday concert, "Now Sing Again With Hearts Aglow" with the San Francisco Lesbian and Gay Men's Community Chorus. Under Mr. Kramer's direction the chorus has established itself as one of the finest musical organizations in the country. The chorus thanks Mr. Kramer for his many hours of work, his great enthusiasm and lofty artistic vision which has guided the chorus through these important years.

According to Chorus General Manager Jay Davidson, the chorus will nationally advertise to find a permanent Music Director. Those interested in the position may write to Golden Gate Performing Arts, P.O. Box 14665, San Francisco, CA 94114. Until a permanent director is found, Robin Kay, Artistic Director of the San Francisco Lesbian and Gay Men's Community Chorus, will prepare the chorus for a Berkeley Symphony Orchestra concert at Davies Hall on March 14. Chorus members Claude Zetty, Dale Richard, and Robert Erickson will serve as the interim conducting staff for the chorus' May 9 concert at Davies Hall and June 25 participation in the Fourth Annual Gay Musical Celebration to be performed at Civic Auditorium.

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# Coping with Herpes, The Dread of the 80's

by Mister Marcus

"Honest to God, I swear, I wouldn't wish this disease on my worst enemy. It hurts so bad, I cry all night."

Randy Johnson, December 1981

Infections caused by herpes simplex viruses (HSV) are now epidemic with an estimated number of cases in San Francisco alone at a staggering 11,000. More than five million people in the United States alone suffer with genital herpes and many more suffer with labial herpes which affects lips, mouth and face. Both forms of infection can be annoyingly recurrent and disruptive. Both are highly contagious when active sores are present.

Herpes is caused by a virus — either the herpes simplex virus type 1 or type 2. The virus enters your body when you come into direct contact with someone who is infected and is shedding it. Once the virus is established in your body and an active infection develops, you are capable of passing the virus to another person.

Typically, a herpes simplex infection appears two to twenty days after exposure. It takes the form of sores on or around the lips, mouth or face in the case of labial herpes, or sores in, on or around the sex organs in the case of genital herpes. These sores may itch, burn and be quite painful. They may be accompanied by swollen glands, general muscle aches and sometimes fever. In addition, a burning sensation when urinating or a mild vaginal discharge may be experienced. Initially the sores may last for two to three weeks and then heal completely. This marks the end of the active phase of herpes.

The virus, however, is still present in your body and enters a dormant phase. In the case of labial HSV infection, the virus may enter nerve endings and lodge in nerve cells lying in the cheek (trigeminal ganglion). In the case of genital HSV infection, the virus may enter nerve endings and lodge in nerve cells lying outside the spinal canal far removed from the original site of active infection. While dormant, the virus can remain in these cells without causing any noticeable damage or destruction to these nerve fibers.

Some persons never experience a reaction following the initial infection. Some only infrequently. Others quite regularly. It is not clearly

understood yet what triggers a recurrence. However, scientists are suggesting that general health and resistance, physical trauma and even emotional stress may be factors. In general, recurrences tend to be less severe than initial infections.

Labial and genital herpes can be treated and cared for — but at present, they cannot be cured. Advances in experiments are being made, but as of now, there is no one single cure.

Treatment and care are directed to relieving the pain, itching and burning of active sores and preventing their becoming further infected. Bathing with soap and water or other drying agents, such as epsom salts or Burrows solution, is helpful in preventing secondary bacterial infection and may speed drying of the lesions.

Labial or genital herpes is highly contagious while an active outbreak persists. A very simple rule to follow: When the sores are present, one should not allow themselves to come into contact with another person. In the case of labial herpes, this may mean no kissing. In the case of genital herpes it means absolutely no sexual relations. Such precautions should be followed for as long as the sores remain.

Not only can the virus be transmitted to another person, but by touching a sore and then touching some other part of your body or someone else's body, you can move the virus to a new location. This is especially important during the initial episode of the disease. Fingers and eyes are particularly vulnerable, so exercise great caution and wash after deliberately or accidentally touching the

sores.

Health officials and medical experts are concerned about four potential complications. The first relates to transferring the virus into the eyes after touching an open sore. This may lead to a severe eye infection known as herpes keratitis. If not promptly treated, eye damage may result. The second relates only to labial herpes. Instead of going back to cause a recurrence at the original site of infection (mouth, lips or face), in rare instances the virus may enter the brain and may cause encephalitis. The third is an association between genital herpes in women and cancer of the cervix. Scientists report that women with genital herpes are five to eight times more likely to develop cervical cancer than those who don't.

The fourth problem relates to transferring the virus to newborn babies. If a woman has active genital herpes at the time of delivery, there's a good chance the infant will contract the disease and, tragically, more than half these babies will die or be brain damaged. By the same token, family members who may have active labial herpes may expose the infant to the virus by kissing, fondling, etc., during its early months of life.

Today, herpes encephalitis and herpes keratitis are not the hopeless problems they once were. New compounds have been developed and are being used which greatly reduce the sight-threatening or life-threatening potential of these complications.

Fortunately, the well informed woman with genital herpes can take precautions to avoid problems. First, routine PAP tests are very impor-



The well-known MC and bartender Randy Johnson, who suffered a severe case of herpes — seen here as he began to recover. The affliction put Randy Johnson out of work for several months, and as a result he found himself destitute. The Gay community and Randy's friends held several fundraisers to tide him over. He is still only able to work part-time. (Photo by Rink)

## Do's & Don't's While Coping with Herpes

**Don't Despair** — you weren't singled out — herpes is estimated to affect 50 million people in America and growing.

**Don't** waste a lot of time chasing new unproven cures. When the cure is found, it will make headlines.

**Do** give yourself the best possible chance to minimize recurrences by maintaining general good health, avoiding physical trauma and keeping emotional stress to a minimum.

**Do** keep the area dry and clean during an outbreak to prevent secondary infection and transferring the virus to another site.

**Don't** spread the infection to another person — avoid direct contact until all the sores are totally healed (NOT just scabbed over).

For women with genital herpes, PAP smears must become a regular part of a semi-annual gynecological exam and pregnancy should be carefully monitored by her obstetrician.

tant because this simple test can detect changes in cells at the earliest possible moment. The success rate in dealing with these early changes is almost 100 percent. Second, the woman who has genital herpes and becomes pregnant should alert her physician. The doctor can closely monitor the pregnancy, and if there's a chance that active sores might be present at the time of birth, preventive action (Caesarean section) can

be taken to protect the child.

Finally, the nation's foremost organization in the prevention and detection of herpes is right here in the Bay Area with ongoing research into this disastrous area of human disease. For more information on this subject, contact HELP, American Social Health Association, 260 Sheridan Avenue, Palo Alto, California 94306. ■

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## "MAKING LOVE" TO OPEN AT THEATERS BEING STRUCK BY LOCAL 9

"I hope that every lesbian and gay man realizes that crossing a picket line is a political statement against workers"  
—Supervisor Harry Britt

### PLEASE DO NOT SEE "MAKING LOVE" AT:

**Metro San Francisco**  
UA Tanforan 4 San Bruno  
UA Pruneyard 1-2-3 Campbell  
Delmar Theater Santa Cruz

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Coalition for Human Rights  
Harvey Milk Gay Democratic Club  
Solidarity Gay/Lesbian Liberation  
Stonewall Gay Democratic Club

Theater & Amusement Janitors  
240 Golden Gate 775-2677

Sal Roscelli  
Business Representative





## Is Justice Deaf?

by Bob Smith

likely, someone from within the IAB will show enough backbone to break this type of time-honored "merta"...

### WHO GETS IAB COMPLAINTS?

Working cops. Cops who show more concern for victims and society at large than they do for the ever repeating criminal. Cops who do not turn tail or back off when politicians are PLAYING GAMES with their lives. Cops who do not let the fear of an IAB complaint deter them from doing what they are paid to do.

If it is necessary to put a bad guy in a horizontal position in order to make the capture, so be it. It was his choice. The fact that the bad guy has numerous friends on hand that will say you brutalized him does not turn you into a hypocrite who uses a DOUBLE STANDARD when making arrests.

### WHO MAKES IAB COMPLAINTS?

Well, guilty people for one: Doing so, they hope to create a diversion, thereby focusing the spotlight of attention on something other than their crime. A favorite tactic... talk about anything but the crime!

For another, criminals: In an effort to intimidate the officer. To make him keenly aware that anytime he arrests THEM, the officer will be forced to endure the same type of harassment so that it is best to give THEM a pass the next time.

Radicals and anti-establishment types: Done for pure pleasure as well as an attempt to discredit those in power and in fact undermine our whole system of government. (The Communist Manifesto does say to destroy the people's faith and belief in their police, remember?)

The mentally disturbed: Done, out of some strange sense of need on their part, which is anyone's guess.

Finally: We have those with a misconception of the law, of responsibility and freedom. Most sadly, if these people were educated with the correct information instead of being encouraged to make misleading complaints by the IAB, they would not only be more enlightened about our system and the law but happier about the experiences as well.

Instead, in an effort to justify the time, effort, and taxpayers' money wasted on these types of "Mickey Mouse" complaints that should have been handled in the above manner, the IAB demonstrates THEIR EXPERTISE or lack thereof in the following manner: After it is abundantly clear to all that a complaint is unfounded, the IAB diligently looks for some other violation of departmental rules or regulations whether or not the violation had anything whatsoever to do with the complaint. For instance, perhaps an officer did not take the time to put on his hat before engaging in a foot race with some burglar. Or, possibly, the officer did not think it wise to carry a baton while scaling fences. After an exhaustive and fruitless investigation, the frustrated IAB investigator may deem it necessary to find the officer guilty of "something," in this case, being out of "parade ground" uniform...

Enough said!

In the wake of the "49'ers Riot," we note that some 60 San Franciscans have filed complaints with the San Francisco Police Department's Internal Affairs Bureau (IAB) alleging police harassment and brutality. Out of our experience and observation, we wish them lots of luck with the IAB process!

Reprinted below is an excerpt from an article entitled "Shoveling Against the Tide - The (Real) Problems Inside the IAB" written by Donald Brewer in the December 1981 issue of *San Francisco Policeman*, the official publication of the San Francisco Police Officers Association. In all fairness, we must caution our readers that the following "opinion" may or may not represent the position of the San Francisco Police Officers Association.

### HOW DOES THE IAB RECEIVE COMPLAINTS?

Someone may make a complaint over the phones. The person receiving the call will write it down; but how accurately? The dialogue is subject to the receiving person's interpretation of what was said and who knows how accurate his comprehension is. The formal complaint must be typed out where, again, the meaning may vary. This may even be done by a third party. Now, the official complaint is delivered to the "offending" officer and states the preferred charges. The complainant has not inspected this "finished product" and certainly his signature is not affixed to it as being accurate. In the case of alleged anonymous complaints, we have an open invitation to CREATIVE composition.

Just how accurate the complaint is, is anyone's guess. It depends on the following: how reliable the original and succeeding interpretations of the dialogue were, whether or not there was an EFFORT to carefully question the complainant as to his credibility in order to establish whether there is any merit to the charges. Next is whether or not the officer being charged is on the IAB's "hit list," or if the IAB investigator is just plain inept. AT LEAST ONE of our IAB investigators is endowed with these last two traits.

There are those officers who think being promoted to Sergeant gives them overnight "smarts." When this type of Sergeant goes to the IAB as an investigator, he probably believes that he has reached an even higher plateau of "smarts." Naturally, a person with this type of mentality is easily brainwashed, but is that what actually takes place? No one that I know is talking.

There are some fringe benefits in the IAB that I am aware of. They work days with weekends off. The days are of ten hours' duration, which gives them three days off each week. Some even take departmental vehicles home with them, a privilege usually reserved for much higher ranking officers. Still, is this enough to invoke this "code of silence"? Perhaps there are other fringe benefits involved that we are not aware of. Hopefully, but not



## Famous Friends in CED

SUPERVISOR HARRY BRITT

her outstanding movies which teach us more about life, certainly for her outstanding appearance, and these days because she is the guru of physical fitness right here in San Francisco.

I've had the pleasure to work with Jane on a number of different fundraising events

tion because she devotes her life to improving the lives of other people. And she is an inspiration because of the political commitment she maintains to the Campaign for Economic Democracy (CED), an organization working for change to improve people's lives.



Tom Hayden (left), Harry and Jane at recent reproductive rights fundraiser in San Francisco. (Photo by Michele Harris)

name" people many of us look to for inspiration and excitement, it is important to me to meet and deal with them all.

One such person is Jane Fonda. We all know her for

and projects over the years, and she amazes me. So many celebrities, who are in a unique position to improve people's lives, are a bitter disappointment because their interests don't extend this far. But Jane Fonda is an inspira-

CED is a statewide organization representing one of the best things California's Gay and Lesbian community has going for it. It grew out of Tom Hayden's campaign for the U.S. Senate in 1976, and

(Continued on next page)

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## GUEST COLUMN

by Brian J. Finnegan and T. Robert Axelson

Dear Mr. Lorch:

In your editorial, bewilderingly entitled "Bail Out or Burn Out" (January 28, 1982), you made numerous veiled accusations against the San Francisco Gay Men's Chorus, its national tour and its fundraising efforts. Some of your information was incorrect. We would like to answer these accusations with correct information.

We cannot speak for the Pride Foundation, but as far as the Chorus is concerned, the benefit dinner the mayor chaired was a tremendous success. Peter Nardoza from the Mayor's office said today, in response to your editorial, "The Mayor was pleased with both events. At no time was she chagrined or disappointed with the Gay community. She considered the dinners an enormous success." In fact, given that 337 dinners were sold, it was one of the most successful charitable events the Gay community has ever had. It also brought together philanthropists from both the Gay and straight communities. After reviewing the actual reservation cards from the dinner, we found that the Gay community provided more than 75% of those in attendance. This does not seem to indicate that the mayor's guests "loomed

as an inordinate part of the whole."

There were no free tickets "given for the asking." Some tickets were given as gifts by those who wished to contribute but were unable to attend. Every single ticket was paid for. Even the Mayor bought hers.

You stated that "... no Gay person ever saw an accounting from the chorus managers on how the pot was pissed away." Financial statements have been available to the public since early September. They were sent to dinner committee members in the community who asked for them and to anyone else who had questions about the tour and its funding. Do you really believe that the Chorus "blew" all that money on a "triumphal wingding"? How soon you forget. From your own paper: "Through the power of music the chorus achieved a phenomenal job in consciousness-raising around the nation ... Most importantly, they have allowed people across the nation to glimpse a future where Gays can stand up and be counted as major contributors to a nation's society. Their impact on audiences might be as important in today's society as the day Moses received the ten commandments. A Gay

## S.F.G.M.C. TOURS AMERICA '81

Statement of Income  
For the Year Ended December 31, 1981

### CONCERT PROFIT (LOSS)

Income		
Ticket Revenue	\$125,296	
Programs - Net	389	
Total Income		\$125,685
Expenses		
Hall Rental & Expenses	44,034	
Promotion & Publicity	86,032	
Total Expenses		130,066
Total Concert Loss		\$( 4,381)

### TOUR OPERATIONS

Income		
Donations	69,488	
Members' Donations	14,567	
Benefits	18,541	
Mayor's Dinner (Partial)	25,000	
Sweepstakes	21,027	
Records - Net	13,557	
Interest	759	
Total Income		162,939
Expenses		
Transportation & Lodging	255,061	
Administration & Office	12,056	
Insurance	1,209	
Interest	38,561	
Miscellaneous	741	
Total Expenses		307,628
Total Operations Loss		(144,689)
NET LOSS		\$(149,070)

### BALANCE SHEET

Cash on Hand	\$ 46,804
Accounts Receivable	12,729
Due From Members	199
Due From Affiliates	167
Prepaid Expenses	1,630
Sales Tax Payable	(599)
Notes Payable	(210,000)

Net Deficit \$(149,070)

American Heritage, proudly sung." (George Heymont, B.A.R., July 2, 1981). Perhaps you missed this quote from the editor of *MIDWEST*, Hank Trout: "... the 1981 nationwide tour by the Chorus was the single most significant event in the Gay community during this century. The joy, the wonder, the love, and the pride that the Chorus inspired in thousands of hearts can never be actually measured, but just as surely, can never be equalled." Can you put a price tag on that?

That brings up the subject of the Chorus' debt. We know that the subject bores you, but unfortunately we have to face reality. The debt has been reduced. Just last week your paper printed a notice that \$49,000 had been paid. We are, in fact, one of the very few arts organizations or Gay organizations which operates without outside support; and, save for the tour, have always operated in the black, which is more than can be said for the Opera, the Ballet or the Symphony — who, when they tour, amass debts much larger than ours. Without any government or grant assistance, we will operate with a positive cash flow in 1982 (including debt service). Enclosed is a financial statement for the tour, even though you have never asked for one. We, of course, have no objection to its publication.

How did the debt arise and who is "culpable"? The major reason for the debt is that our average attendance across

(Continued on Page 17)



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LARRY SEEMAN 712A CASTRO ST., SAN FRANCISCO 94114 CHUCK JOHNSON

### BRITT (Continued)

the people who were devoted to the ideas Tom expressed in his race have been joined by some 12,000 other people in chapters all over California, including San Francisco.

The ideas which guide CED are very simple — ideas whose time has come long ago. Seeing that the basic decisions which vitally affect our lives are economic decisions, CED believes that all people must be given a voice in making those economic choices — from their own workplaces to the Board rooms of major corporations, to all positions of elected power. Because, in spite of what they tell us, people in big business seldom make decisions in the public interest, thinking these run counter to their own interests. And nothing indicates the need for CED's success in its goals of democracy in the economic sector than our mismanaged economy — failing at the hands of corporations which continue to make money while millions of people's lives are deliberately abused or ruined.

And so, CED has 12,000 members working on a wide variety of projects to bring its ideas about: increasing democratic participation in the workplace and in government, organizing and working on issues important to healthy communities, and electing people to office who believe in humane government. CED has been active in environmental issues — fighting development of nuclear power, helping to establish funding for the clean-up of toxic chemicals, and helping to develop alternative energy sources and conservation programs. In communities statewide it has worked for affordable housing and reasonable rents. In Santa Monica, Chico, San Jose, and a number of other cities and counties, CED has supported over 60 successful candidates

for local office, and it appears that Tom Hayden is headed for a seat in the State Assembly representing Los Angeles.

For Gay men and Lesbians, CED represents a strong supporter of civil rights for all minorities, including Gays. Statewide, CED has used its abilities working to put Gays and Lesbians in positions of power. Locally, the state organization and San Francisco chapter provided instrumental support in my

people to look critically at all our institutions, to find out how they fail to meet society's real needs, and to set out actively on programs of change. This, in part, is what makes CED the most effective force working within the Democratic party in California.

Democratic leaders think that, by sitting back and allowing Reagan and the right wing to force millions more into unemployment and more desperate lives in exchange

### CED teaches people to look critically at all our institutions.

race for Supervisor, in seeing Tim Wolfred elected to the Community College Board, and placing Glenn Craig on the State Steering Committee for two years. This is one of CED's greatest abilities — targeting the campaigns of people who believe in a progressive, humanitarian future, and providing the volunteers to make them successful. Moreover, in Los Angeles, CED was a major force behind the creation of the Harvey Milk Gay and Lesbian Democratic Club.

CED is also a staunchly feminist organization. Its by-laws require a high level of participation and representation at all levels — and that participation exists. A primary focus of its effort in recent months, and for the future, is its reproductive rights project. Jane Fonda and Gloria Steinem recently were in San Francisco to raise funds for this effort.

CED finds itself in the center of controversy from time to time — Jane Fonda and Tom Hayden included. And this is exactly the role CED chooses for itself — an outspoken advocate for alternatives to our present politics and policies. CED teaches

for the threat of nuclear annihilation, people will again be attracted to Democratic leadership. That idea isn't any good for people, and CED knows it. So CED is working within the party to fight to provide real alternatives and workable programs to benefit people.

And that's why Jane Fonda is exceptional because her life is devoted to these ideas. She makes movies, does fundraisers and works at a nearly superhuman pace to help CED by seeing that its message gets to people in spite of others' efforts to keep it quiet. Jane will keep working because she understands that the people who fight CED's ideas only fear that their hold over people will be lost.

I believe in the things CED stands for, particularly its efforts for Gay rights, the role of women, and democratic participation in all decision making that affects us. And I believe the community should support CED. If you agree, write Rodney Johnson at 646 Cabrillo, San Francisco, 94118, and tell him you want to join Jane and Tom.

Harry Britt

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## POLITICS AND POKER

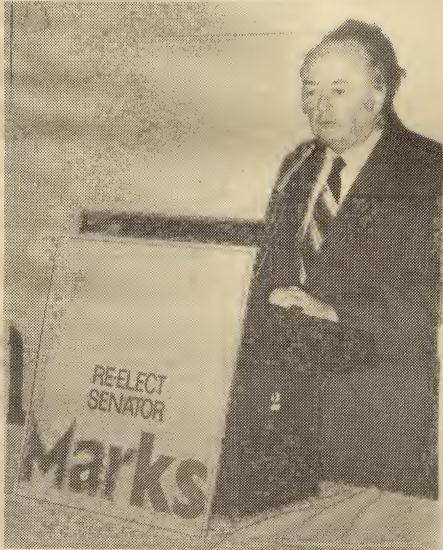


### L.A.'s Bradley Snubs Harvey

WAYNE FRIDAY

Senator Ted Kennedy expected to keynote the state CDC Convention in Fresno during the weekend of March 19th . . . the poll conducted by the San Francisco County Republicans showing that

picking up important early support . . . Gore Vidal told us from New York this week that he will almost certainly take on Jerry Brown in the Demo primary; Vidal told the Bay Area Reporter that on March 16 (the last filing date) "You will hear a certain sound



Senator Milton Marks — a poll shows — could take Phil Burton in a Congressional race. The Burton brothers' redistricting swindle could prove their undoing. (Photo by Rink)

either Senator Milton Marks or Supervisor Quentin Kopp could defeat Phil Burton has supporters of both Marks and Kopp urging their heroes into a race against the formidable Burton; national GOP officials are also reportedly putting pressure on Marks with promises of big campaign bucks if he will take on the veteran congressman . . .

Some supporters of Jerry Brown, who should have no problem becoming the Democratic nominee for Senator, are beginning to take seriously those respected Mervin Field polls showing the governor lagging behind the various Republican candidates — if the election were held now, the Field poll says that Brown would lose to Wilson, McCloskey, and probably even Barry Goldwater, Jr. . . .

The Alice Toklas Demo Club's big dinner celebrating their 10 years in existence and honoring Club founder Jim Foster coming up February 20 at the Hyatt Regency (\$50 - cocktails at 7:00 and Dinner at Eight) — incidentally, the Toklas dinner organizers might be interested in knowing that Ted Kennedy (unlike here) has already confirmed as the guest speaker at M.E.C.L.A.'s big fundraiser dinner at the L.A. Century Plaza Hotel on April 23 . . .

In San Jose, anti-Gay Councilman Claude Fletcher has emerged as one of the leading candidates for Mayor to succeed Janet Gray Hayes who is barred from running again . . . and Tom Metzger, the notorious Klan leader in this state, who was the 43rd Congressional District Demo nominee a couple of years back, will file as a candidate for the U.S. Senate, and we can expect Schmitz-like racist and homophobic statements from this quack . . . Jack Trujillo's supervisorial candidacy

out of California which will be me." Vidal, the author of 17 books (the latest, the best-seller *Creations*) added that since "Brown will be running as the son of a famous governor, Goldwater the son of a famous senator, and Maureen the daughter of an even more famous president, I think I shall be running as the son of a famous author." When reminded that most political experts feel a primary race against Brown to be futile, Vidal replied, "I don't agree; after all, Brown has a negative rating of over 60%, which is about the highest such rating you can have in politics and still be walking around." Vidal left me with the impression he is definitely going to file, and that is good; agree with him or not, Gore Vidal is one of the most brilliant men around and California politics needs more like him. . . .

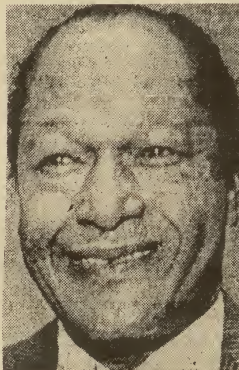
The Harvey Milk Gay Demo Club is planning a fundraiser sometime during the month of March and asked Tom Bradley to be the guest speaker, leaving the exact date open for any time in March to accommodate Bradley's schedule. Well, thanks, but no thanks — the Milk people got a letter, followed by a phone call from Bradley's camp, informing them that the candidate was busy on the proposed date — and ANY other date the Milk Club might have in mind (until after the primary), leaving some in the Milk Club with the distinct feeling that the leading Democratic candidate was none too anxious to meet with the predominantly Gay club at any time (Do I see the fine hand of David Garth in this decision?) . . . Incidentally, the invitations for the Milk Club dinner on May 27 honoring Harvey Milk's birth date will feature a sketch of the late Supervisor done by sculptor/

artist Robert Arneson, who created the controversial bust of George Moscone for the Convention Center. . . .

Hedging their bets: Mercury Casualty, a Los Angeles-based insurance firm donated \$50,000 to the Deukmejian for Governor campaign, then turned around and gave a like amount to Mike Curb . . . State Senator Omar Raines in town this week campaigning for the Demo nomination for Attorney General . . . former Veep Walter Mondale, giving a live interview Saturday on Cable News Network came off sounding like a jack-ass; Mondale criticized everyone — from Reagan to the millions of "misguided" who voted for him; the lower half of the old Gritz and Fritz team took swipes at Ted Kennedy, evaded answers to most of the questions, repeated his support of most of the tired Carter programs, and ended up calling the Reagan administration a bunch of "radicals" (?) — ah, yes, I can hardly wait until '84. . . .

Veteran Monterey Congressman George Danielson, a long-time friend of the Gay community, appointed this week by the Governor to the California Court of Appeals . . . Tom Hayden kicked off his campaign for the 44th Assembly seat in Los Angeles this week with a \$200 fundraiser in that city . . . and the Stonewall Demo Club of L.A.'s dinner set for early May honoring Assemblyman Herschel Rosenthal and his wife Pat will have self-described "possible presidential candidate" Alan Cranston as its speaker; Rosenthal, incidentally, is expected to meet head-on with Gray Davis for the nomination of retiring state Senator Alan Sieroty, leaving Rosenthal's Assembly seat to be fought over by Burt Margolin and Wally Albertson, who deserves the support of Hollywood's Gay community. . . .

Supervisor Carol Ruth Sil-



L.A. Mayor Tom Bradley

ver and Assemblyman Art Agnos were awarded the Dorothy Langston Human Rights Award at Sunday night's annual Cable Car Awards; other politicos appearing at the respected Awards affair were Milton Marks; Supervisors Hongisto, Britt, and Walker; and Board President Jack Molinari who brought the house down when noting that he was serving as Acting Mayor while Dianne Feinstein was in Mexico, and commented that "being Acting Mayor is something like being Queen for a Day" . . .

Outspoken black singer-actress Eartha Kitt, who outraged the Johnson administration and much of the press when she attacked the war in Viet Nam while attending a White House reception, told a television interview this week that she will always remain a liberal who hates war, but

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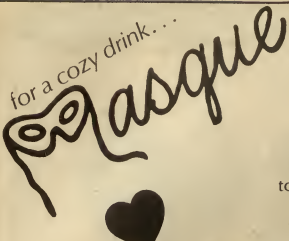
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(Continued on Page 17)





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## LETTERS

### SHAMELESS PLUGGERY

★ I have read with interest the recent flood of letters regarding various "gay" functions such as "First Encounter" and "Resolutions" and wondered why no mention was made of the fact that the I-Beam gave a New Year's party which was attended by a beyond-capacity crowd, at which all three of its scheduled performers appeared (Taka Boom, Tata Vega, and Cynthia Manley) all for only \$15. The fact that most of the crowd stayed till 6am seemed testimony to the quality of the music being played. There was even video from Times Square at midnight.

While handing out passes in the Castro I have heard many comments about the "Beam." Some say it's the only place they will go/others believe that it is mostly a straight bar/some feel the "crowd" is not right (not realizing that they are the crowd). First of all, all 365 days a year that it is open the I-Beam is dedicated to serving the gay community and is at the same time a place where all are welcome to come. It is a gay bar staffed by men and women which provides a diversity in its music that is unequalled by any other dancing place.

I have danced at the I-Beam for nearly the whole four years that it has been open and recently joined its staff. During this time I have seen the devotion of its regulars, I have watched people acting out their fantasies and being who they are, and I have met others and loved. And through it all I can only feel pity for those members of the gay community who will not open themselves up and free themselves from what they consider to be "rip-offs" and allow themselves the opportunity to give up "stereotypes" and "in" fads and come and be with their brothers and sisters as people loving people.

Bryan Lovness  
San Francisco

### HALF BREED OR WHOLE BREED

★ Your editorial comment to the letter (14 Jan) from the Provisional I.R.A. of America (?) was needed — this IS the United States of America and not the Republic of Ireland.

Much more, however, could and should be said about the vicious, murderous I.R.A. itself. Not even the government of the Republic of Ireland (Eire) supports the I.R.A., although its opposition to that organization is not as open and forthright as it should be.

We Americans need to remember that Eire was anti-American in World War II, giving such aid and comfort as it could to Hitler. Northern Ireland, in contrast, offered staging areas and support for American troops during that conflict.

We want our citizens to be Americans, not any kind of hyphenated halfbreeds. Any supporter in America of the I.R.A. is a traitor to all the best there is in America. Americans of good will should confine their interest in the present horrible conflict to giving what help they can to end terrorism and bring about a greater amount of self-government for Northern Ireland, itself a major aim of the British government.

Americans who would interfere to the extent of attempting to subjugate the people of Northern Ireland to the whims of the Republic of Eire would better put their efforts into organizing terrorist groups to bring about the reunification of Texas, New Mexico, Arizona, and California with the Republic of Mexico, from which that area was forcefully separated.

Fred R. Methered  
Honolulu, HI

### 'MAKING LOVE' MUST BE SEEN

★ There isn't any question of priorities in the impending opening of *Making Love* in San Francisco vs. support of the on-going strike of theater janitors. Our action is quite clear: we support them both. The strike against the local United Artists premiere theater poses a minor inconvenience.

*Making Love*, the first film ever to deal openly and positively with homosexuality in a way even grandma may understand is — make no mistake about it — a monumental event. A one-shot deal we must not fail to support. It represents the fruit of a decade of persistent effort by gay liberation organizations, insisting the gay community be portrayed in the same mix as in our society and with sensitivity to true characterization.

The point is, no amount of pressure would induce any major Hollywood studio to risk a multi-million dollar investment in a project that does not have at the bottom-line, profit. Ask anyone associated with motion picture development and finance — a position I cut my wisdom teeth on — and you will get the sobering truth.

*Making Love* could turn out to be our greatest show on earth. We will be portrayed in a light many people have never perceived of us. However, there is going to be resistance in the redneck communities to paying good money to see a married man become homosexually involved with another man. We have to take up the slack with gay support, lest we not see in another decade as great a boost for our image.

Motion pictures have influenced the course of thinking almost from their inception. Historically, studios produce waves of that which makes bucks. One gay-blockbuster will spawn more gay-oriented films the same as successful war-epics spawn more war-epics, science-fiction spawns more science-fiction. God knows we need the exposure.

Let's support our friends, the theater janitors. And

support our movie, too, by taking the nearest car, bus, train to any outlying theater that is showing the film. It is a small price to pay to demonstrate our gay pride and support for a historical occasion.

Bill Carey  
San Francisco

### TO THE MAYOR

★ If it is your intent to strengthen your Gay constituency in this current city administration, you've chosen a rather unusual strategy.

It has been your technique to applaud prominent Gay groups, such as the Gay Men's Chorus, and praise their conception as well as their talent. But, during the course of that same week you publicly condoned the indiscriminate harassment of Gays, by the police force, in the Polk Street area. I'm referring to the Polk Street sweeps.

It is general knowledge in the Gay community in San Francisco that you are a supporter in the efforts to insure Gay rights. It is also general knowledge that you allowed uncensored brutal attacks and two murders of Gay men before you would even acknowledge that violence, against Gays in particular, was out of hand.

Generally speaking, when you campaign to a minority group and receive that group's support at the polls, you make political appointments on the basis of that support. Also, it seems politically astute to appoint advisors from this minority to obtain a general sense of the feelings within that community. You have chosen not to do either of these to an appreciable level.

Because of these tactics, I can only regard your actions relating to the Gay community as exploitive and opportunist. It is my intention to do all in my power to see you defeated in the next election. I think you are going to find that the Gay community in San Francisco is far too sophisticated to be taken by your "SHAM STYLE" politics. I think you're going to find that it takes more than hobnobbing with the "upper crust" in our community to maintain a viable constituency.

W. Dwayne Bell  
San Francisco

### OLYMPIC CHANGES

Dear Doctor Waddell,

★ Yesterday's B.A.R. broke the story. This AM's *Chron* follows up with the information, furnished by you, that the official Olympic Committee has in the past blessed (or at least not demurred from) the use of "their" word by many groups, not least of which being one with a flair for *haute cuisine* based upon decapod crustaceans of the suborder Brachyura.

I humbly and respectfully offer three suggestions:

1. Rather than renaming the August event the "Gay ----- Games" or the "Gay Athletic Games," why not rename it the "Gay Non-Olympic Games"? (Surely the Committee could not very convincingly object to a specific denial of "our" Games non-olympicity.) It seems to me that the widespread discovery that the Committee permitted the use of the word "Olympic" by a bunch of crab-cookers engaging in a quintessentially non-athletic event whilst denying its use to a group planning a thoroughly athletic happening, solely on the utterly non-germane basis of the participants' sexual orientation, could have a profound and valuable impact upon public opinion. (And despite, Sir, your disclaimers that the Games are designed as a "political" event, face it: they will be a political event in that they will automatically be so perceived, whether you like it or not, by most persons, gay and straight, so why not make the most of it, even if quietly?)

2. I note that your B.A.R. column yesterday omitted the logo it had been displaying and would presume that this was because its interlocking circles were "similar" to those in the official Olympic logo. So why not adopt one of interconnecting triangles? (Could the Committee be so arrogant as to claim a right to estoppage of the use of triangles on the basis that triangles and circles are both geometric figures?) A larger, pink triangle, point downward, could be employed as a unifying backdrop for a symmetrically arranged pentad of five smaller interlocking triangles, points up. The smaller triangles could be black, brown, red, white and yellow. Symbolism?

a. That homosexuals have throughout history been oppressed.

b. That homosexuality has always existed within all the races of mankind.

c. That those races comprise a single animal species, far more characterized by similarities than by differences.

d. That homosexuals of all colors are struggling upward and striving for a brighter future in which they and the members of all other oppressed minorities are accorded the dignity that they deserve as human beings.

3. In keeping with the (oppressed) downward-pointing triangle of pink and the (optimistic) upward-pointing one, I would suggest as a "motto": *Ad Astra per Aspera*. Unless, of course, the sovereign State of Kansas claims "exclusive rights" to the phrase.

C. W. Morrison, M.D.  
San Francisco



## MEDIA QUEEN



### Media Bowl

KONSTANTIN BERLANDT

Quarterback Joe Montana smiled handsomely from under his San Francisco 49'er helmet on the cover of *Time*, headlined: "SUPER-DREAMS," and inspiring a few; clipped and pinned to the American flag over my mantle, a few wet dreams at least.

That same week before the game, Joe was also on the cover of *Newsweek* in a face-off with his Cincinnati Bengal counterpart — the press riveted to Pontiac, Michigan's Silverdome like it had during the hostage crisis to the American Embassy in Tehran.

The Eyewitness News Team of Channel 5 was side by side other local media journalists reporting live from the Motor City about the weather, drinking at straight bars, auto workers in the unemployment lines. Top columnist Herb Caen was on the front page of the morning *Chronicle* with his musings about Detroit. Governor Brown was in the players' dressing room on TV after the game and looking uncomfortable.

Half of every news show for almost a fortnight before the event was Super Bowl hype, sandwiched in between plane accidents in the snow. (And no suggestion that the firing of striking PATCO air controllers had anything to do with a runway delay that iced the wings of the Florida-bound jet which plummeted into the Potomac just this side of the White House.)

A march of several thousand from Washington Square Park here to Embarcadero Plaza, as part of a national protest against U.S. intervention in El Salvador, got little or not coverage the day before the big game. The next day's Super Bowl "souvenir" edition of the *Chronicle/Examiner* didn't mention the demonstration. Only a 15-second pan on the Saturday evening local news, at least a thousand protesters on the screen, while the news announcer in voiceover estimated the crowd at "300." No quotes from any of the speakers that included two Alice B. Toklas officers — President Connie O'Connor plus Vice President and striking theater janitor Sal Rosselli of Local 9; nor any mention, of course, of the large Lesbian/Gay presence in the march either.

The media-shared crowd estimate of half a million was the headline after the great coming home parade of Super Bowl heroes that was diverted off Market Street, circumventing the fans who had taken off work and brought their children down to see their superheroes in person. It was like a trick of old Nero's to tune his violin to the screams of burning citizens, the city inviting the Bay Area to come party in the streets and then unleashing their storm troopers upon the crowd fool enough to accept.

The *Chronicle* editorial this last Saturday took a "no apologies" stand for the police: "Adults who ventured into those crowds did so knowing-

ly, if sober, and perhaps, unwittingly if they did so after prolonged celebration. In either instance, personal risk was involved and accepted. We are not excusing police brutality, if it occurred. We are saying that if people go where a fight is likely, they cannot complain if they are in range of a random blow or two. We trust that complaints against the police will be judged in this perspective..."

Crowd size and exuberance of the media measured against VJ Day, no analogies to more recent Lesbian/Gay Freedom Day parades that annually fill the streets with a comparably sized and celebrant audience.

But it was the first football victory in history that reported Gays as part of the story.

It wasn't so long ago that the Super Bowl, breaking audience rating records nationally, didn't even make the top ten TV shows of the week in the Bay Area. But the winning Oakland Raiders built up fans, and a week ago Sunday any open window near a TV set emanated screams on every play. Afterwards, the city went wild, as the media has trained us to react whenever a hometown team wins the Super Bowl. See standard day-after stories, Anytown, USA.

But with so few thrills since the Reaganizing of America, there was extra inspiration to turn this year's Super Bowl victory into the party of the decade.

Despite the rules delimiting equal opportunity, "brute" force and clever device had won the day; "We're Number One!" within everybody's grasp — even ours. The Castro was one of the corners in town for heavy street partying, along with Mission, Union, Broadway, Polk, and Geary near Second Avenue; but our history-making inclusion in the media coverage may have been instigated by our lone Faggot in the straight media, *Chronicle* reporter Randy Shilts, whose 49'er Fever wrap-up after their play-off with the Dallas Cowboys made mention of the free drinks the Starlight Room handed out every time the hometown team scored. The Starlight item first appeared in the *Bay Area Reporter* under an Allen White by-line.

The item was picked up by *Time* sports writer Tom Callahan in his cover story on the pretty boy quarterback who is not from Montana, even though he's 1/64th Native American. But like most traditional sports reporters, Callahan had to wrap his mention of something Gay in homophobic context — introducing the item with a slightly analytical comment attributed to Berkeley anthropologist Alan Dundes.

*Time*'s Dundes resuggested that football is a "proving of one's masculinity," adding that the "feminization" of a losing team for so many years may have been what turned out so many Gay bars in San Francisco. In the vernacular, it was just another version of the archaic perjorative that Faggots are all sissies.

Now granted, my mother sent me to an all-girls ballet school when I was five, and I did a recital solo impres-

sion in my underwear of Georgie Porgie... who "ran away when the boys came out to play."

But Faggots, turned out by the millions over the last decade, should long ago have dispelled that misogynist myth that we are just sissy-fied men.

Having been, years ago, *Time*'s Berkeley stringer, I gave anthropologist Dundes the benefit of doubt and a phone call last week. It was a brief and strange interview. The woman who answered his home number said the professor couldn't talk due to laryngitis, but she agreed to repeat my questions to him and relay his answers to me.

Did *Time* quote him right? "Half right," she said he said. A single remark out of the context of an article about football he had written several years ago and appears in a collection of his essays, out in paperback, called *Interpreting Folklore*. An anthropologist friend of mine, who respects Dundes as one of the great minds in the field, recalled that the article described football as a socially approved homosexual pantomime.

"It's a game where the winning team gets into the other team's end zone more often," Dundes said through his interpreter over the phone. "What more can I say?"

And no, she added, he did not think his remark, even as abbreviated in *Time*, was anti-Gay. "You have to be very careful what you say these days," she added on her own.

Nevertheless, like the smell of ozone in the air, there was the fear that this "victory" of the city lately so identified with Gay would be a rein-

statement of local "manhood." Besides the horn honking, flag waving, and beer drinking in the streets after the game, there was, I could feel and see in the faces of fellow Faggots in the Castro amid the victory euphoria, much consternation and nervousness. The question few actually voiced but many shared was why should we be throwing up our cheers behind a band whose index finger salutes were to the "One!" and only way to be a man — a very restrictive dogma that impacts daily upon women and Gay men and boys.

The DJ on KMEL, following a P.S.A. for a battered women's shelter, appealed to her listeners not to make this Super Bowl night another winning statistic like last year's victory celebration in the annals of attacks on women.

Antennae were out in the Castro for a pogrom as part of the mayor's proud reaffirmation of the city's manhood as she envisions it, but such a nightmare did not come to pass. For once the enemy was clear: Gays were not massively scapegoated, as citizens battled police for the right to party in the streets in various parts of town. And meanwhile, both the ballet and the symphony were sold out — pluralism lives!

But *Time*'s classic method of coverage is through focus on a single star. Callahan's interview of Montana is illustrated by nine — count 'em! — nine! different poses of the California surfer-like import from Backeast: fading back to pass; raising his finger in victory salute after defeating Dallas; on his knees in the huddle (a backroom formation); beside his two Arabian horses

and wife Cass; as a skinny little kid with baseball hat, glove and cap too big for his head, a snapshot from 1962; displaying basket in his padded Notre Dame uniform; towering above his parents on either side, looking proud of their son like a fresh caught marlin. America's latest Great White Hope.

One Berkeley professor Callahan's article didn't quote — an organizer of the Black Boycott of the '68 Olympics, who teaches "sociology of sports" — Harry Edwards has noted it is easier for a rich man to get into heaven than a Black man to become a star quarterback. The captain-like role in America's central sport of competition and confrontation is much too centrally instrumental in this role-model game to correspond to the graduated opportunities of the corporate world.

According to the head count in the *Examiner*'s Monday After color roster photo of the squad full page, the team is nearly half Black players, but interviews and photos on TV and in the press were at least 4-1 with white 49'ers, the media once again making Edwards' point.

And how many Gays? The press didn't ask, didn't investigate, didn't care. It's not what the game is about, a sports reporter might respond in defense. It was enough to show some of the players with their girlfriends off to Hawaii for a much needed vacation. It's not part of their role to be Gay — a more accurate answer for a tradition of unquestioned, unthinking, uncritical media brainwashing. "49'ers, rahi!" — the unchallenged way of covering this story. And only talk to the fans.

(Continued on Page 17)

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## OAKLAND

### Interview: Carlos Vargas

The second Empress of Alameda County Imperial Empire, Carlos Vargas is originally from McAllan, Texas. Born in 1956, he has been in the Bay Area since 1978, after being discharged from the Marine Corps in Alameda. He was not actively Gay in the service, but did come out during his last year. Unfortunately (or fortunately) he doesn't remember where, how, or with whom! Carlos collects stuffed animals and clothing, and enjoys going to the theatre. His main dislike about the Gay lifestyle in general is the "flaunting of a person's Gayness!"

**Nez:** Why did you run for Empress II?

**Carlos:** I wanted to get involved in a common goal, and give what I could to get other people involved in bettering the Gay community... and knock off all the bullshit from the former Court. I truly felt that the A.C.I.E. was a good organization, but it needed stronger support from the community for the community. I did not run on an ego trip, and I didn't run so I could dress up all the time!

**Nez:** What would you consider the best part of your reign?

**Carlos:** Well, I guess I would have to say the meeting of people from all over California and many from out of state. I truly enjoy people. The Privy Council was fun for me... all that paperwork. Also, throwing functions and raising money for worthwhile charities pleased me.

**Nez:** Any disappointments during your reign?

**Carlos:** ummm... You know, I was disappointed with all the unnecessary bullshit... there was no need for any of it. I tried to do a lot to better the organization, but few people outside the Court were really interested. I did, however, meet all the goals that I had set.

**Nez:** How do you feel the Gay community could be bettered?

**Carlos:** If we all combined our energy, ideas and thoughts, and used all the resources available to us (some, perhaps, we're not even

aware of), and then work like hell! Perhaps to build some sort of center where Gays could get help financially, educationally... perhaps even therapy.

**Nez:** You mentioned "bullshit" twice. Why do you think there is so much of it, including all the bitchiness?

**Carlos:** It seems that everyone is trying to make some kind of mini-riot! They try to better themselves by running down others. Also, another thing that goes on is how stories can change so quickly. We should be mature enough to act like ladies and gentlemen. I don't think there is any way to stop that type of thing, though.

**Nez:** Just how would you define "Gay community"?

**Carlos:** THAT'S A GOOD question! I guess I would have to say that it consists of Gays who are supportive of other Gays, and straights who really know what the Gays are doing.

**Nez:** Do you have any predictions for Gays?

**Carlos:** I think that they will be more open in the East Bay, as open as they are in San Francisco. I think there will be more true awareness and appreciation of the Gay lifestyle, which will result in less hassle and fewer attacks. We have come a long way. There is much more understanding now than ten years ago.

**Nez:** Do you feel that perhaps the promiscuity of Gays deters equality?

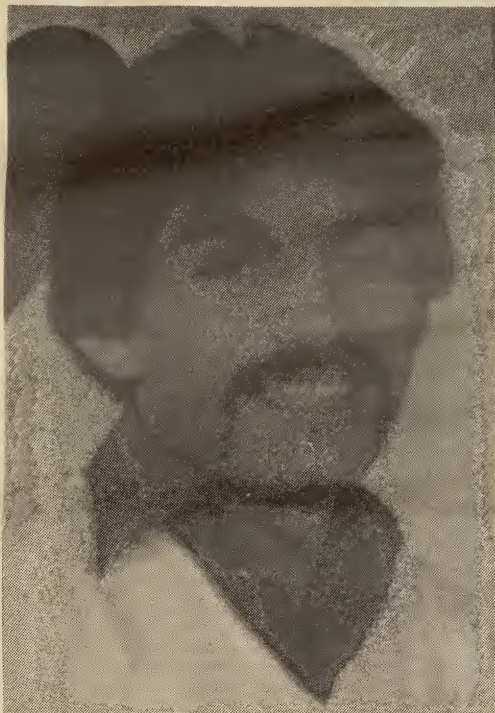
**Carlos:** Hell, the behavior of some straights would put us to shame! It's the pot calling the kettle black, right? With attitudes changing about sex, I don't feel THAT part of Gay life will slow down our acceptance.

**Nez:** The Moral Majority... what's your reaction?

**Carlos:** They are disorganized on their views of Gay life. They really don't understand us. They think we are all child molesters! The Oral Majority is debating their views, and is succeeding to a certain extent. If the Moral Majority is fought by a combined effort from all Gays, it will go the way of Anita... who hears about her anymore?

**Nez:** You and Chuck are legally married. Why did you do it?

**Carlos:** I was engaged to a girl in high school... oh, I was born in Texas, but I was raised in Caldwell, Idaho... and due to an accident we were never married. I somehow felt that "marriage" was a must for me someday... I didn't realize then that it would be to a man. I met Chuck at the Lake Lounge. He came over to me and told me that he was going to marry me! I couldn't forget him and what he said. We talked a lot. Believe it or not, we didn't have sex until after we were married! Quit laughing... it's true! Anyway... Chuck's charisma, his warmth, his communication... all brought strong feelings in me... feelings that required us being a couple. He helped me to be proud to be Gay. I finally told him that I



Carlos Vargas, second Empress of the A.C.I.E.

would marry him if we had a big ceremony. I didn't think we would actually go through with it until we sent out the invitations... then I knew he meant business. He really appreciated my interests and concerns... perhaps that's why we didn't have sex until after the wedding (just between you and me, we didn't even have sex on the wedding night... too much champagne!).

**Nez:** Talk about a "fairytale"... anyway, what's in Carlos' future?

**Carlos:** I plan to return to college and get my degree. I already have three years completed. I want to specialize in special education and theatre arts. I hope that I can get some sort of Gay scholarship fund started to help Gays who want to start a higher education, or further their learning. I want to leave the restaurant business... God didn't intend for me to be a waiter!

**Nez:** Do you plan to run for Empress again?

**Carlos:** Is Chuck asleep?... I'll speak softly... I'll run again for EITHER office in the near future, as long as it will be more open to all the community and not regulated to one part of Alameda County... both location wise and thinking wise. I'll run again when the people are made aware of its benefits for the entire community, not just a few!

**Nez:** Any final comments?

**Carlos:** I would like to see A.C.I.E. clear up its affairs. There are too many who don't know what it is. Not many realize that it's a non-profit organization. It has a lot of problems due to disorganization. People should know where their hard-earned money goes. I dropped out from Empress III because I was tired of all the gossip and

complaining from those who were involved. I do apologize for any negative feelings caused by my dropping out. I don't need a "throne" to do my share for the community... The Privy Council should work as a business... and I personally couldn't sit on the Council until it was treated as a business. Because I resigned from it, I have to be voted back in... but it needs to be publicized as a business organization, not a fun and games and glamor affair. Functions don't have to be big and grand... the smaller ones work, too. All monies raised help, no matter how small the crowd or how small the amount raised.

This interview was held in Carlos and Chuck's home... I was offered a drink, but I opted for coffee because of a night class I'm taking. And, Chuck dutifully stayed out of the interview... it was entirely from Carlos.

### EPISTROPHE! (The Nose is Twisted Again!)

Next Friday, February 19, Emperor Tony and Empress Toni present their Queen and King of Hearts IV, at the Lake Merritt Hotel. I have no heart, so I can't win, but I'll see you there!

P.S. When it's released to the public, **Making Love** is a MUST SEE movie, for everyone... but Gay lovers will really get a lot from it... trust me!

An item about Revol's Chili Cook-Off mentioned that the second place winner was due to no beans in the chili. There was no stipulation as to what type of chili could be submitted, and all were judged upon appearance and flavor only. Apologies for the misinformation. First and second prizes were equal until the run-off judging. Content did not enter into the judging.

Until the next turn of the platen (part of a printing press), wear your smiles...

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Oakland celebrity Fat Fairy attended San Francisco's Coronation with a caped escort. (Photo by Rink)

## MEDIA QUEEN

(Continued from Page 15)

Once on David Scott's Berkeley team of Athletes Liberation — before Scott met up with the "maligning" Patty Hearst — ex-pro-football player Dave Meggessy wrote in his critical autobiography of football that a coach's doomsday weapon was to call a player "sissy" or "queer" — not to be used except when the coach had almost lost the player and had no other way to motivate him.

Or as Olympic Gold Medal winner Mark Spitz' daddy used to tell him, according to a *Rolling Stone* story on the Jewish swimming star when he was still doing milk commercials, "In that pool there's only one winner and the rest are bums." Getting on top and staying there is the name of the game. But was it fun, Mark?, the *RS* reporter thought to ask, and concluded, decidedly not.

★ ★ ★

Gay is a culture that plays with this acting role of masculinity, and nobody gets hurt, even when the curtain comes down and the make-up comes off.

Underneath the facade of patriotic excitement over the 49'er victory, this year's crop of reporters seemed secretly delighted with their Gay sidebar to the main story. That chorus line kick of fans on Castro made another back page of the *Examiner*, and a national news announcer noted San Francisco was now number one in both "weirdness and football."

Perhaps it's a sign that in this post-nuclear depression, the culture (for its own survival) not only needs a good laugh at itself but is dying for it.

Konstantin Berlandt

## POLITICS & POKER

(Cont'd from Page 13)

feels that "President Reagan is sincere and is trying, and given the support he needs, might actually turn this country around for the better again" . . . Phil Burton's campaign committee issued a press release announcing an impressive list of Gay and Lesbian supporters pledged to his re-election. . . .

Art students at San Francisco's private Urban High School picketed the Museum of Modern Art Monday, demanding that the controversial Arneson bust of the late Mayor Moscone be put on public display. . . . Berkeley councilmember Florence

McDonald, the mother of famed singer Country Joe McDonald, is running for State Controller on the Peace & Freedom Party ticket. . . . Los Angeles County District Attorney John Van Der Kamp announced at the downtown Hilton his formal entry into the Attorney General race. Gay support is one of his priorities. . . . Shumate, Pike and Smith, the highly successful political campaign consultants, breaking up. Partner Ron Smith has moved his base to L.A. ■

Wayne Friday

## GUEST COLUMN

(Continued from Page 12)

the nation was less than half of capacity. Why? Fear. We here in San Francisco tend to forget what it is like out there in the rest of the country. The fear, the prejudice, the homophobia. In most of the country, if someone were to be seen at an openly Gay event, their jobs would actually be in danger. That is why we went on tour. We shared with the nation an experience in music that goes beyond personal differences and creates a celebration of love. We put ourselves on the line (not to mention our homes as collateral for the loans) to make a contribution to the Gay

cause.

Perhaps as a community we can begin to support each other with honest, accurate criticism, rather than rumor and innuendo. We wish to thank the B.A.R. for all its support in the past and can only hope that fair journalism will become a hallmark of your newspaper.

San Francisco  
Gay Men's Chorus  
Brian J. Finnegan  
Treasurer

T. Robert Axelson  
Chairman,  
Finance Committee

## San Jose Lesbian Rap

The Lesbian Rap meets every Wednesday night at 7pm at the Billy De Frank Community Center (293-AGAY). Topics for February include guest speaker Jill Steinberg addressing Lesbian daughters and their mothers (Feb. 17) and Families and the Community (Feb. 24).

## Valley Knights M/C

The Valley Knights Motorcycle Club of Sacramento will convene for the Installation of New Officers on Sunday, February 14, at 2pm in the Wreck Room at 20th and J Streets.

## Womyn's Coffee House

A Womyn's Coffee House convenes at the Billy De Frank Community Center, 86 Keyes Street in San Jose (293-AGAY), each Friday night at 8pm.

The following events are scheduled:

February 12: Games Night. Monopoly, Rick, Backgammon, or bring your favorite game.

February 19: Womyn's Sing-Along. Bring instruments and voices. Favorite Womyn's music will be featured.

February 26: Movie Night. Popcorn, punch, and a Lesbian flick. \$2.50 donation please.

## Marysville Support Group

A new Gay support group has been announced for the Yuba-Sutter area. Alternative Lifestyles Support Organization (ALSO) is a group that offers Gays the chance to socialize and talk about issues concerning the rights of themselves and individuals.


ALSO meets weekly at the Yuba College campus. For more information, write ALSO, P.O. Box 2124, Marysville, CA 95901. You may also telephone (916) 942-7351. ALSO has a Hotline — (916) 743-3330.



John Hurt with his English accent and Jane Alexander with her marvelous New York stage diction are joined by California surfer boy Doug McKeon in the tension-filled true adventury **NIGHT CROSSING**. They portray a contemporary East German family who escape in a home-made balloon to freedom in West Germany. Despite this improbable casting and some initial stilted there-are-children-in-the-audience dialogue, the solid acting and intensely dramatic story take hold. Even though we know they will escape successfully, we are caught up in the ever-increasing momentum that director Delbert Mann supplies handily. This edge-of-your-seat true story is at the Stonestown Theatre.

Michael Lasky

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## B.A.R. Interview

### June Millington No Longer Feeling Like A Wildcat Scratching Her Way Through Life



June Millington has covered quite a distance, from "Fanny," an all-women rock group, to Olivia Records, a women's music label, which just released her album HEARTSONG.

by Jerry De Gracia

For those who do not follow rock music closely June Millington's name may not immediately ring a bell. She is best known as the singer and lead guitarist of Fanny, the first all-women rock group to rise to prominence in the early seventies.

Chances are her name will become more familiar with the release of her first solo album, *Heartsong*. It's already been nominated for a BMMIE award as best independently produced album by a Bay Area artist.

Her family moved from Manila to Sacramento when she was 13 and it was during

her high school years there that her music career began to take shape.

Also in Sacramento she suffered the adolescent pains of growing up. These included an identity crisis from being half Filipino and half American. Since this is also my ethnic background, I found it a dilemma that is easy to identify with.

"The basic feeling all my life," she admitted in a recent interview, "is the feeling of not belonging racially; I have always felt like a stranger in a strange land."

She first found an identity in music; it was something she could share with others no matter what ethnic background they were. Music provided her a quality high that she had never experienced before.

In 1961, when the family moved to California, June and her sister Jean (now married to Earl Slick) were introduced to rock and roll. They traded their acoustic guitars for electric, started the all-women bands "The Svelts" and later "Wild Honey," and spent every weekend playing gigs up and down the California coast.

They auditioned for Richard Perry after being discovered at open night at the Troubadour in Hollywood.

Perry persuaded Reprise Records to sign them sight unseen and the group Fanny was born.

"At the time the reason for being in an all-women rock band, aside from its obvious commercial angle, was to prove that women could play ballsy like men," said Millington. She described herself during these years before she encountered meditation, the feminist movement, and women's music as "a wildcat scratching her way through the world." She left Fanny in 1973, after her fling with Hollywood, and moved to Woodstock. "Woodstock," she said, "is a prime place to be introspective." This was a healthy environment in which she could concentrate on her songwriting and spiritual development.

In 1975 June was asked to play guitar on a Cris Williamson album, *The Changer and the Changed*, which was being produced on a new women's label, Olivia Records.

"That first tour," she said, "showed me, through the experience of staying in women's homes all over the country, that the feminist movement was real, alive in motion . . . and that I was very much a part of it by virtue of being a woman who was trying to 'find' myself. It really shook me and filled me

with pride."

It was her lack of identity that gave her the drive to make music but as for success, which she is not sure she has achieved, it means less time for myself.

What she hopes for in the future on a very personal level is a sense of peace. Even though her life seems to be filled with accomplishments that others would see as successful, she admitted she is not happy all the time.

*Heartsong*, on which she appears as producer, singer, and songwriter, is a showcase of her talents. She produced, arranged, and wrote all the songs and sings and plays almost all the parts on the recording, including guitars, drums, percussion, and bass.

Her style ranges from the easy rock sound of "I'll Keep Holding On" which sounds a lot like Todd Rundgren's "Why Can't We Be Friends" to a snappy samba on the humorous "Coconut Mentality" that is right up there with the likes of Ricki Lee Jones. And these are only the first two tracks on the album!

★ ★ ★

June Milligan appears in concert at the Great American Music Hall on Saturday, February 13.

## Boy Meets Boy Again

by John F. Karr

You may do it many times daily, but it's nice to see it on the stage. San Francisco will soon see a new production of *Boy Meets Boy*, one of the few "Gay" musicals in existence, and certainly the most performed. The production is actually more of a family reunion than a revival, for it includes the creative force and key cast members of the original and several subsequent performances.

Original production director Ron Troutman, choreographer Robin Reseen and composer/lyricist/scriptwriter Billy Solly are all on hand to recreate their show.

Back when he first wrote the show, theatre people scoffed at Solly's folly. "You can't do a musical about men marrying men in the 30's because they didn't marry each other!" he was told. These words were eaten shortly thereafter, for the musical has had great success wherever it's played, and is the only musical included in a recent collection of Gay plays.

Written in 1971, before the 30's vogue became big, the creators had to find their own style.

"We knew it would be elegant," said director Troutman, "but it was like a jigsaw puzzle coming together." The songs and the script and the staging came together at the same time, so an overall tone was achieved. "It was not just a matter of imitating the period," explained Troutman, "but in catching a feeling." Solly adds that the show was

meant to evoke Hollywood's version of the 30's, "particularly, *It Happened One Night* as well as the Astaire movies."

*Boy Meets Boy* has had a checkered history in this town. Several years ago two simultaneous productions — one authorized and another thrown into litigation — checkmated each other out of existence. The current revival

*Boy Meets Boy . . . Boy loses boy . . .  
But boy gets boy in the end!*

was the idea of Greenwood Productions, a local group. They got in touch with the composer in New York, and soon the entire group was reunited here. This follows similar reunions in many cities, including Phoenix, San Diego, twice in Minneapolis, Atlanta (where the producer ran away with the money), and Sao Paulo (where it was translated into Portuguese).

The company has built a false proscenium for the widely yawning Alcazar stage. This is a full color Art Deco portal, which is a break with the black and white performing tradition of *Boy Meets Boy*. From a cute little show, the company feels they have evolved a more expensive musical comedy. This revival even boasts some tap dance routines, which were not a part of other productions. "We could not afford tap shoes before," said Troutman simply.

Other than that addition, it's the same blithe show. "It

doesn't seem like the original to us," the director said, "because it's matured for over five years, but it's the same base."

Composer Solly laughs. "This is a Swiss watch — we know where all the pieces go from having put it together so many times."

Not unusually, the musical has had a large cross-over success with straight audiences. That is most likely because of its emphasis on life and love. Billy Solly is fond of quoting *The Village Voice's* review with a sentence that sums up the entire show: "Love, not sex, is the issue in

a tiny corner of the world that still believes in happy endings."

★ ★ ★

A Meet-the-Cast party with members of *Boy Meets Boy* will follow its preview performance on Friday 12. The Atherton Hotel hosts the event, hors d'oeuvres will be served, and Debbie Lee will entertain from the piano. 10pm; the Atherton is at Ellis and Larkin.

## Vidal on 'The Gay Life'

*The Gay Life* on KSNB, 95 FM, will air taped highlights of the Golden Gate Business Association's eighth annual installation dinner on Sunday, February 14, at 11pm. Author Gore Vidal was the evening's featured speaker.

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"Weeks after you've left the theatre, you'll be haunted by its images!"  
—Guy Flattery, *Cosmopolitan*

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"Missing" abounds in images that made my skin crawl with fear born of nightmarish anarchy...  
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—Bruce Williamson, *Playboy*

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—Rex Reed, *GQ Magazine*

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## Handel's baroque triumph JULIUS CAESAR

*Julius Caesar* by George Frideric Handel is the immortal story of Cleopatra and the noblest Roman of them all. This English National Opera production is a pageant of exquisite music and splendid arias with Tatiana Troyanos in the mezzo-soprano role of Caesar and Valerie Masterson in the coloratura role of Cleopatra. "A feast of stupendous singing... stunning orchestral playing... ravishing sets," read the critical praise of this superb production.

Conductor: Charles Mackerras. Production: John Copley. Set Designer: John Pascoe. Costume Designer: Michael Stennett. Cast: Tatiana Troyanos, Valerie Masterson, Sarah Walker, Delia Wallis, James Bowman. In English.

## Puccini's ravishingly beautiful TURANDOT

*Turandot* by Giacomo Puccini soars with passion and melody in the dramatic tale of the vengeful Princess of Peking. "No other production in my experience has so evoked the mystery and might of Puccini's score," the press said of this spectacular staging.

Conductor: Myung-Whun Chung. Production: Bliss Hebert. Set & Costume Design: Allen Charles Klein. Cast: Linda Kelm, Barbara Daniels, Nicola Martinucci, Kevin Langan, David Gordon, Jonathan Green, Thomas Woodman, and Eddie Albert in his opera debut as the Emperor Altoum.

Produced in cooperation with the opera companies of Dallas, Houston, and Miami, and performed in Italian.

## Rossini's rollicking THE BARBER OF SEVILLE

*The Barber of Seville* by Gioacchino Rossini is a merry

whirlwind of disguises and surprises, romantic trickery, and brilliant musical invention. At its San Francisco premiere, critics

proclaimed this production a "sunny work, full of galloping rhythms, vocal curlicues, darting glances, sly winks, fancy footwork, and musical jibes."

# GRAND OPERA SUMMER SEASON

Conductor: Andrew Meltzer. Director: Julian Hope. Set & Costume Design: Alfred Siercke. Cast: Margarita Zimmermann (6/11, 16, 19/ Kathleen Kuhlmann (6/23, 27, 7/1), Regina Sarfaty; Dano Raffanti, Dale Duesing, Fernando Corena, Cesare Siepl. San Francisco Opera Production. In Italian.

## Verdi's powerful and poignant NABUCCO

*Nabucco* by Giuseppe Verdi stunned audiences

with a dramatic sweep and musical vigor never known before in opera. This surging musical drama is a thunder-and-lightning conflict of thrones, gods, and star-crossed lovers. The opera's stirring chorus, "Va, pensiero," has become an anthem of freedom dear to Italian hearts.

Conductor: Kurt Herbert Adler. Production: Gerald Freedman. Set Designer: Thomas Mann. Costume Designer: Beni Montresor. Cast: Angeles Gulin, Susan Quittmeyer, Matteo Manuguerra, Gordon Greer, Paul Plishka, Quade Winter, Gregory Stapp. New San Francisco Opera Production. In Italian.

## Stravinsky's wickedly funny THE RAKE'S PROGRESS

*The Rake's Progress* by Igor Stravinsky is the satirical tale of a young rake, a jilted lover, a satanic schemer, and a bearded lady. This devilishly witty collaboration of poet W.H. Auden and Stravinsky at his lyrical best is further inspired by the brilliant Hogarthian sets and costumes of acclaimed artist David Hockney. *The London Daily Express* reported, "Discovering Stravinsky's riches-to-rags fable in the new production... is to realize again what splendid theatrical as well as musical entertainment it is."

Conductor: David Agler. Production: John Cox. Cast: Diana Soviero, Mignon Dunn, Regina Sarfaty; Dennis Bailey, Donald Gramm, Kevin Langan, Jonathan Green. New Production, in English, made possible by the L.J. Shaggs and Mary C. Shaggs Foundation; originally created for the Glyndebourne Festival Opera and Teatro alla Scala, Milan.

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1



## TALES OF TESSI TURA

### Lucking Out With Lucia

GEORGE HEYMONT

Having watched several young singers work their way through the same music in different cities this fall, it's interesting to examine the various strengths and weaknesses one encounters as the artists go through their paces. It would be easy, indeed, to dismiss a raw and unfinished performance when comparing it to someone else's more polished evening onstage. "One sings, the other does not" could easily be written across their score cards. But there's a lot more at stake.

This past season I witnessed several young sopranos sinking their teeth into

Donizetti's *Lucia di Lammermoor*. Lucia is standard proving ground for any young coloratura. The music tests a soprano's agility, high notes, dramatic credibility and audience appeal. Two productions offered such dramatically separate results that they bear comparison.

#### SING FOR YOUR STUDENTS

This year's production of *Lucia* by the San Francisco Opera was generally acknowledged as one of the bigger letdowns of the season. During recent seasons I've made a point of attending



Perhaps because he didn't have his whistle with him at night, Lucia di Lammermoor (June Anderson) ran her husband through.

the student or budget-priced performances. Often I was motivated by curiosity about some of the younger singers appearing in the second cast. More often than not I found myself attending a better performance than the folks on the evening series got.

This year's *Lucia* followed the same pattern, but for a very different reason. In the student cast the balances of the production were topsyturvy from those in the international series. Whereas the high-priced crowd received an extremely wooden tenor (Neil Shicoff) the matinee folks got a puppy-faced hero who sang like an angel. It's been years since I've seen an Edgardo so ardently in love. Abram Morales has such an infectious personality that the entire audience was rooting for him throughout the opera. His voice is sweet and clear, his phrasing intelligent and he has a stage personality that can't be beat. A most refreshing change!

The soprano was a young woman named Jennifer Ringo (whom I recently met on board a United flight headed for San Francisco). Hers is a talent which still needs work. Although a pretty, feminine lead, she lacks some of the vocal power necessary to really bring an audience to the edge of their seats. Dramatically she gives her all (at one point dropping to the floor with such vehemence that one could hear her knee hitting the wood). There were moments in the show when the audience was swept away with the utter romance and electricity being projected between Morales and Ringo.

That personal touch overcame much of Matthew Farrugio's direction (which at times seemed to be stretching for credibility). Farrugio's attempt to have the lovers lying in each other's arms on the floor of the garden in the first act was admirable, but did not come off well at all. I was fascinated to see some of the small differences between Farrugio's stage direction for the student cast and Sonja Frisell's work for the evening cast. The student cast tended to move more rapidly through the drama and fog machines were turned to full steam ahead for effect. The helter-skelter type of show which results from limited rehearsal time became apparent as one disgruntled man in the audience screamed at the conduc-

tor, "Please try not to drown out the musicians!" Part of the charm of these student shows is the rough riding (and searching for the gems in the clouds of dust which fly by).

#### KILT ON HIS WEDDING NIGHT

Quite the opposite happened in Los Angeles where Judith Somogi conducted the living daylights out of Donizetti's score, producing a tightly-paced drama. An added benefit was the presence of Justino Diaz, a sturdy Raimondo. The focus, however, was on the two young lovers and while this pair showed incredible vocal strength, their acting tended to leave the audience disappointed.

As Edgardo, James Wagner unveiled a huge, stentorian sound. Wagner's stage presence left one convinced that he was tickled to death to be onstage singing the role much more than showing any interest in Lucia. His acting

son is still very young and may not yet be able to relax and really enjoy the accolades coming her way. It might take several more years of performing before she develops the desire to build upon the excitement she is generating in opera fans.

At present what she is doing is potent enough stuff, making her one of the more exciting young American talents to be seen at work. If she can work on her characterizations to a point where she throws herself into her singing with a bit more abandon, she will develop a great career as an artist. The raw resources are there. Certainly, there can be few complaints in the vocal department about Anderson's work. One can't force the maturation which comes with time — and this is what Anderson needs most. This stuff is coming from vintage grapes, all right. But the wine hasn't aged sufficiently yet to be the superb product which awaits us further down the line.



"If you'd take your tongue out of my ear I might be able to hear myself sing!" Jennifer Ringo and Abram Morales were an impassioned pair of young lovers in the San Francisco Opera's student cast of *LUCIA DI LAMMERMOOR*.

tends toward the hammy side of things, but his personality and voice still make him an extremely appealing artist with a future that bears watching.

In the past year I've been fascinated by a young soprano named June Anderson, having seen her appear with the City Opera as Rosina, Cleopatra, and now Lucia. This summer she makes her San Diego debut in the West Coast premiere of Verdi's *Il Corsaro*. The general word among singers and opera fans is that Anderson is one of those promising talents who will go all the way. She has everything: voice, beauty, musicianship, and a compelling stage presence.

Almost everything. Often she gets a bit frigid in her acting. Whereas many young artists will go that extra distance in an effort to make the character believable and wring every bit of emotion from a performance, Anderson tends to pull back. "She sings all the notes, all right," confessed one impresario, "but I want something more than that."

There's no question that Anderson sings the notes (and does a fine job of it, too). She has a ringing, full top often compared with the young Joan Sutherland. Her coloratura work is most impressive. The voice is big, warm, and unforced. The only thing necessary is for someone to goose June until she can show more heart and less mechanics when she is onstage. It's hard to tell what the problem is here. Ander-

### Free Music Theatre Benefits Gay Olympics

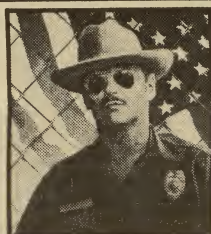
The GGAA, Andy Barnett and Rodolfo Vidaurri present **The Free Music Theatre** at Albion Hall, 141 Albion St. (between 16th & 17th/Vallencia & Guerrero), for one performance only at 8:30pm on Sunday, February 21.

The Free Music Theatre offers an evening of power and beauty. Musician/composer Andy Barnett's varied styles of music include jazz, classical, ethnic, and world fusion within a humorous and intriguing web of comedy and visual theatre and dance. San Francisco artist/dancer Rodolfo Vidaurri presents pure pleasure along with Juliet Eldred.

The Albion Hall evenings are presented to benefit the artists, the 1982 Gay Olympic Games, and the community. Donation \$5. For advance tickets call Mark at 861-8282.

#### 3 LADY POETS

Noh Oratorio Society presents **3 Lady Poets**, an evening of Dorothy Parker, Gertrude Stein, and Noel Coward. Participating are readers Peter Bailey and Claude Duval, chanteur Reggie Jones and accompanist Ron Gipsen. Lighting and projections will increase the effect. Performances are February 9-11 and 16-18 at 9pm at 544 Natoma. Admission is \$2; 621-2683 for reservations.



When Charlie Smith went down to the border, he found more than a line between two countries.

He found a line within himself.

## JACK NICHOLSON IN THE BORDER

A UNIVERSAL RKO PICTURE

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## FROM FIFTH POSITION

### Archipelago

Ambitious Experimental Work

KEITH WHITE

Experimentation is a tradition in modern dance, one which makes it subject to more mixed notices than any other theatrical dance form. In ballet, most companies wouldn't dream of showing a "work in progress" or a piece not fully expected to be a "hit," while modern dancers have never concerned themselves so much with pleasing the audience as with simply having people witness their experiments.

Bill Young presented a very ambitious experimental work on three nights last week, in which he linked and juxtaposed previously choreographed solo dances of nine different dancers, including himself, into one major theatrical event. He commissioned a musical score for the new combined work and arranged various set pieces relating to individual dances into a total stage design. Young has said he wanted to stress the individuality and uniqueness of each dancer, and this was what most attracted me to the performance: it promised to be a sort of sampler of a number of individual dancers' works, given in a cooperative, non-competitive setting. Unfortunately, only a few dancers actually distinguish themselves in this context, so that the larger work, at just two hours, seemed to run far too long. Several of the dancers resemble each other almost totally in technique, temperament and body type, possibly because they all are or were dancers in the Margaret Jenkins company. The women are strong and severe, their dances inwardly-directed and tending to look slightly derelict; mad. Even Young himself falls into this category — though he looks softer and more pliant, somehow, than the women — yet even he seems to perform in a rarefied dimension elevated, removed from the audience.

Three dancers, who differed from each other in every other way, all used speaking in connection with their solos, capturing our attention with the novelty of their unexpected words and providing relief from the crashing, atonal musical score. Helen Dannenberg, overweight and out of shape, began with a piece performed on and around an ironing

board, directly contrasting one of Karen Attix's athletic, "dancerly" solos with which it was paired. Later in a solo entitled "Letters," Ms. Dannenberg appeared in a chenille bathrobe and recited fragments of letters as she circled the floor with a matronly stride — releasing giggles throughout an audience that had been too serious for too long. Virginia Matthews recited Gertrude Stein's "Would He Like It If I Told Him" during a dance which manifested an effective, almost linear relationship between word and movement.

But the master of integrating speech and dance at this event was Joe Goode, who in fact transformed the evening. He is so lanky and long that in his first appearance, a duet, Mercy Sidbury was able to completely wrap herself around one of his thighs — one of many instances where the two dancers never seemed to notice each other though they were involved in a high degree of body contact and had begun rudely chatting with each other offstage during the previous solo and continued talking through most of their duet. Later Joe Goode danced two solo pieces which incorporated speech and both were very fine. He has a kinky sense of humor which reveals itself in the spoken passages, as he deepens and slows his voice like a 45rpm record playing at 33, almost slobbering out the words. We laugh, but the words and his spastic delivery are very disturbing. He has a responsive, well-trained body which he also uses in exaggerated ways, showing us an arabesque line so long that one must shift one's eyes from side to side to look from one end of him to the other. Joe Goode's pieces were very odd and actually sometimes hard to watch. But these loud exaggerations emanate from so much individuality and talent that it ceases to matter how strange our experience is: we saw an experiment that worked.

#### ROMEO AND JULIET

San Francisco Ballet presented new dancers in the title roles of Romeo and Juliet, and I caught their second performance on Sunday. I personally prefer other productions of *Romeo* which use



Bill Young, choreographer/assembler of ARCHPELAGO

more dancing to further the action, whereas Smuin's staging is heavy on mime, fencing (even the women duel in this production), trickery, endless horseplay with Juliet's nurse, and far too much walking in costume — and the costumes ARE to die over — but I find it lightweight in pure dance terms. However, it's a repertory staple and the audience is thrilled with the spectacle. Now what of the new principals?

Prior to the performance, Evelyn Cisneros and Alexander Topciy were an intriguing pair to contemplate. Ms. Cisneros is an audience favorite with a magnanimous stage personality, a dancer who has reached a plateau of security in her work. Alexander Topciy is much less secure on-stage, but well worth the opportunities the company is giving him. In fact, they are far from the ideal partnership, though their intentions toward each other were good — they're obviously on friendly terms. But the chemistry wasn't right and their characterizations were in totally different worlds. Evelyn Cisneros' role was drawn large and with a fairy tale quality — I kept waiting for Walt Disney birds to fly on and dress her and bake a cake — though in all fairness to her, her scenes are set up so as to create this whimsy. This mood was sustained up until the third act bedroom pas de deux, whereupon she suddenly became much more serious (how often that is the case in life as well).

Alexander Topciy was nervous, and he is by nature a very translucent dancer — we can see what's going on with him as he performs and that's part of his appeal. Topciy's performances are uneven, and thought he is ideally cast as Romeo, he will have to grow into this role. The difficulties he has with technique break his concentration and weaken his characterization; his jump particularly needs work — one can see tension gather in his shoulders at the top of his jump and it frequently leads to a hard landing that interferes with the coming phrase. Yet the things he does well are an exquisite pleasure: his batterie is crisp and taut, his turns are fluid and even, and he has a lyrical

palm of his hand at arm's length; this wasn't really a bad lift during any of the several repetitions, but one particularly admired Cisneros' nerve, and wished Topciy had been given a tiny ballerina.

Seeing new casts is fun. If they're brilliant, we saw the first performance; if they're awful, the experience makes us even fonder of the cast we prefer. This case was an opportunity to see favorite dancers get their feel of new roles, and I look forward to seeing them both appear in *Romeo and Juliet* again, though not necessarily together. 1

### Local Writer Premiere

Bookstore, a new play by San Francisco playwright C.D. Arnold, author of *Dinosaurs* and *The Blonde in 20B*, recent Theatre Rhinoceros productions, will receive its premiere reading soon. Along with Rosen, Krantzen, Gilda and Stern are Dead by George Crowe, the One Act Theater Company presents a free Staged Reading on Tuesday, February 16, at 8pm. The reading will be in the One Act Theater, 430 Mason St., and a discussion with author, audience, and cast will follow. Tickets are first come, first served. Information at 421-6162.

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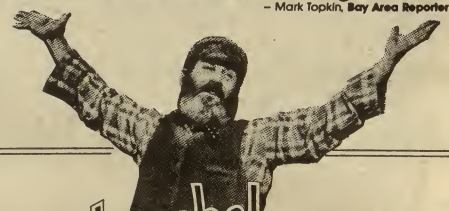
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Sister Missionary Position reaches a stalemate while practicing for **SCORE**, the Basketball Game and Sock Hop in which the Sisters take on the Gay Men's Chorus. The game, at Kezar Pavilion, February 12 at 7:30pm, is a benefit for the Gay Olympics and the Sisters. Jane Dornacker will MC.



# STAGE

## The San Francisco Mime Troupe

Entertaining Politics

MARK TOPKIN

Their disclaimer reads, "No resemblance between the personages and events of this play and actual persons and events is entirely coincidental," and to understand it is to begin to know the San Francisco Mime Troupe whose latest play, *Americans* or *Last Tango in Huahuatango*, opened Saturday night at the Victoria Theatre.

The Mime Troupe is political theatre. Their politics is socialism, and they're not about to let you forget it. The Troupe sells its politics and sells it well: with honesty and quality — and by example.

First and foremost is the play. *Americans* or *LTIH* is about political unrest in the mythical Central American country of San Martin. Read it El Salvador or Guatemala or Nicaragua, because the story is the same: the classic battle of the disenfranchised poor on the left vs. the landed rich on the right with the Americans straddling the middle. The Mime Troupe's position: there is no middle; everything not left is right — and wrong.

Their position is convincing. With song and story they spell out a political scenario of a corrupted wealthy class too involved in land, money and power to care for anything else — least of all the quality of human life beyond their own. These people are juxtaposed against a growing number of peasants, priests, and idealists who are willing to

*The ever-popular San Francisco Mime Troupe will perform Last Tango in Huahuatango during the month of February.*

give up their lives for others so that the quality of many sub-subsistence lives might be improved.

The script is written with clarity of purpose and with more action than rhetoric. (Rhetoric is a luxury of the rich; it doesn't fill empty



Tropical and topical intrigue makes up *AMERICANS*, the new S.F. Mime Troupe show running through February at the Victoria Theatre.

bellies.) The emotional impact is substantial, but not heavy-handed; it stays with you rather than overwhelm.

Troupe members play a multitude of parts, often changing roles from musician to actor to stagehand. Quality never falters in either the

music or the acting. This is a wholly integrated performance Troupe that knows what it's doing — an important key to doing something well.

The Mime Troupe, however, uses more than just the play to sell themselves and their politics. They create a

total non-separatist atmosphere from the moment you enter the theatre. Performers and crew wander from stage to audience before the play. During intermission they talk to friends and sip coffee in the aisles. After the play there are cries of support for the leftist rebels of the war-torn Central American republics before members of the cast head for the lobby to sell T-shirts and Mime Troupe memorabilia. No proscenium can separate the people from their theatre. No separation means no elitist judgements: actors are not stars elevated above the audience just as no performer is given prominence in the program which lists the cast as a unit rather than by character.

The San Francisco Mime Troupe will perform *Americans* or *Last Tango in Huahuatango* through February. Tickets for most performances are no more expensive than a movie and can be reserved at 285-1717. It's highly recommended for your entertainment and your consciousness. ■



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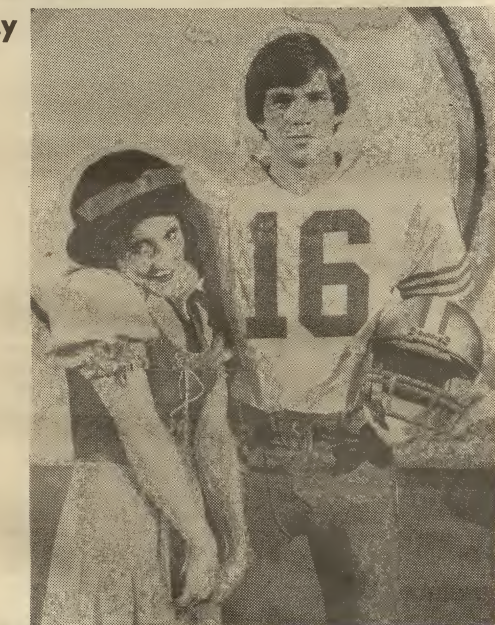
Goes to Broadway

by Mark Topkin

I get this uncontrollable, cheek-stretching grin on my face every time I walk into the Club Fugazi for another *Beach Blanket* show, which immediately reveals my unabashed fondness for Steve Silver's ever-changing musical revue. My most recent visit was to assess *Beach Blanket*'s latest shift of focus from Tinseltown (Hollywood, for those of you who've blocked Southern California from consciousness) to Broadway (New York, for those of you who are denying your East Coast heritage). I'm happy, though not surprised, to report that the cuts and changes in material, cast and energy are prodigious. Out has gone the old — John Travolta, Miss Piggy — and in has come the new — Joe Montana, Mommie Dearest, Prince Chuck and Lady Di. There are more puns, both verbal and visual, and more spectacle than ever before.

The crux of the plot remains: Snow White (the ever more magnificent Elizabeth Padilla) is still searching for her prince, but the change of venue from L.A. to N.Y. turns Snow from a movie star to (quite literally) the toast of Broadway. Along her unsuspecting and ultimately undesired rise to the top, Snow encounters homages to and parodies scores of Broadway musicals: *Fiddler*, *Cabaret*, *Annie*, *The Wiz*, *Company*, *A Chorus Line*, *Funny Girl*, and on and on.

There is new energy in the company. Kate Kiley has taken over the role of Snow's mentor (Taco Belle in L.A., Dolly — alias Mommie Dearest, complete with coathanger epaulettes — in N.Y.) and she is superb. Her comic timing breathes new life to some old lines and routines, especially the Liza Minnelli roast (Remember her?) which I had ini-



Snow White (Elizabeth Padilla) snuggles up to 49'er hero Joe Montana (Pete Johnson) in the 1982 edition of *BEACH BLANKET BABYLON GOES TO THE STARS AND BROADWAY!*

tially hoped had gone but which made me howl louder than ever in Kiley's hands.

The other very noticeable addition to the cast is Michael Wolford, a chorus cutie to end all chorus cuties. As of yet he's given little to do individually, but he really needs to do not more than be and smile.

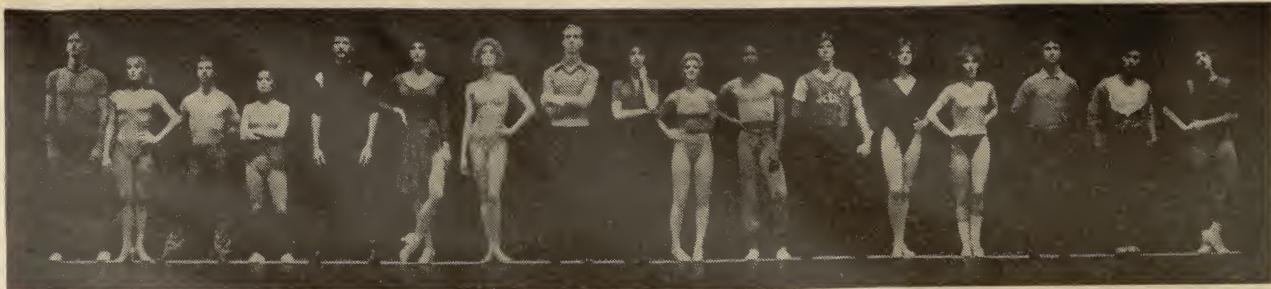
Padilla, whose Snow White has achieved more subtlety than ever, is now clearly the star of the show. Her "Snow's Turn" is more at home in this Broadway revue. In addition to which, she is given material (though not enough) that takes her beyond her phenomenal cartoon characterization to a powerful pop singing voice.

Val Diamond still sparkles

brightly with her showstopping "City Lights" and "Coronet Man" adding to them a more subdued rendition of "Home." Musically, for me, however, the show peaks with Tom Anderson's "Quiet Please, There's a Lady on the Stage." Here, a voice, a song and a creative choreographer (Steve Merritt) combine to lift, move and enthrall the audience.

That's what the *Beach Blanket* people do best. With razzle-dazzle, spectacle, high energy, and a ton of talent, they sustain a San Francisco treasure. Yes, fans, it's time to see it again. And to all of you "meant to's" out there, this is the time to finally do it. Call 421-4222 for ticket reservations. You could use an uncontrollable grin on that face.





## Lower Voltage, But Still A CHORUS LINE

by John F. Karr

A Chorus Line has become the *Giselle* or *Swan Lake* of musical comedy — every young performer dreams of interpreting its roles. That is one of A Chorus Line's problems, too. This show is blocked down to every movement of the arm, each turn of the head, to resemble the original. Performers are being hoodwinked if they think they personally are needed. Chorus Line, like some Babylonian god demanding more sacrifice, gobbles up talented kids who fit its look, and spews them out. A good idea for a new show might be to follow ex-Chorus Line cast members when they're done with the show and aren't needed in New York.

That's the appeal of Chorus Line, of course. It's a starkly real show about ambitions and the limited job market. Everyone can identify with that. There are less than a half dozen seminal musicals in Broadway's history. Show-

boat, Oklahoma, Hair — A Chorus Line is one of them. Its duplication of life and its use of "popularized" recitative are only two qualities that mark it as a formative show.

It's quite a ritual, viewing A Chorus Line, nearly a religious event. Repeated viewings only sharpen appreciation of its fluid structure. Whenever the musical asks a lot of its audience, as in the untraditional opening or in the "Hello, Love Montage," it rewards us with a milk-bone treat. These numbers are followed by the disarming "I Can Do That" softshoe, and the tits and ass routine, "Dance 10, Looks 3." And no matter how far into its stylization the musical travels, we are snapped instantly back to "reality" by the reformation of the audition line. Pictorially, musically and nearly always choreographically, A Chorus Line is the perfect musical.

Once again, the human

stories it tells stir us. The Gay dancer who puts down the stereotypes of being Gay while demonstrating them himself; the unusual young woman who knows "different is nice but it sure isn't pretty, and pretty is what it's about;" and the tits and ass girl, who overcomes adversity by taking the initiative. A more human musical, with such instantly identifiable stories hardly exists. (Except, perhaps, for *Fiddler on the Roof*, now playing across town.)

The Gay dancer has perhaps the most telling story. In his quest for a Gay role model, he confesses, "I didn't know how to be a boy. There are a lot of people in the world who don't know how to be men. I was just trying to be butch."

Whatever it is one seeks in the theatre, in musicals, A Chorus Line has it. The current tour, with nearly the same cast who played town

last year, does well by the show. There's an inexplicable hole in the choreography — something missing — before Richie's entrance in the "Montage," and we've heard better solo singing, but this cast steps into the confines of each role dying to give their best.

A Chorus Line poses a huge task to performers. Hired as dancers, they must sing and act as well as they dance. Simply because these roles demand more than has ever been asked from dancers, so the roles demand more experienced performers. The characterizations, uniformly down the line, do not resonate to the depths, are not explored in every nuance, by this cast. Instead, the performers seize upon one salient tone of their character and present that. The result, while not really damaging the glory that is A Chorus Line, is a production with markedly

less impact than possible. The magnificent drive has become high energy and the urgent emotional force is now serious consideration.

A Chorus Line's casting director reports that 500 have played the show's 32 roles. The many simultaneous productions of the show have nearly depleted its talent pool, and a show which begs seasoned performers is being done by newcomers. Talented, yes. But with the power and resources to sock the show over the way it ought to go — no.

I wouldn't hesitate to see the show, though. A Chorus Line is a pinnacle — if not the pinnacle — of American musical theatre, and is a feast of riches. It has held up better than most touring companies, and when the time comes that it actually is making a farewell tour — the present ads being a mistake — I'll have tears in my eyes. A Chorus Line — it gives me reason to live. ■

### Film

## Dehumanizing Documentary

by Bob Bishop

*Soldier Girls* is a remarkable documentary that follows a group of female recruits through basic training at Fort Gordon, GA, and incidentally records some giant steps from girl- to womanhood along the way.

Don't let the fact that it's a documentary put you off.

*Soldier Girls* is more entertaining than many a mainstream feature these days, and you'll forget that you're not watching a fictional story.

Directors Nicholas Broomfield and Joan Churchill seem to have been on the spot from reveille to taps every day recording the highs and oh-so-

lows of the training experience, and must have shot thousands of feet of unused film. Kudos to them both for editing it into a tight, engrossing movie.

The narrative that appears on screen zeros-in on four young women — two who wash out, one who seems destined for an army career and one who just muddles through. The camera is there for gossip sessions, emotional breakdowns and even harrowing closed-door meetings in which sergeants cruelly harass the more hopeless trainees. It's amazing that the

army allowed the filmmakers to photograph some of these scenes.

Equally amazing is the response they elicit from the audience. When an instructor says that the way to survive a nuclear blast is to close your eyes and brush off the radioactive dust, we laugh. When a trainee having a breakdown grabs her platoon leader's leg and allows herself to be dragged screaming across the ground, we laugh. We've been conditioned to laugh. As long as there have been service comedies, we've been laughing at Goldie Hawn,

Jerry Lewis, et al, in these same sad sack situations.

But under the laughter is the growing realization that what we're laughing at is real. The images and situations are funny because they're so absurd, but what we're laughing at is dehumanizing stupidity, and the pain and humiliation it causes others.

One can't help but wonder if the presence of the camera influenced the course of action in the more sensitive situations. The "players," all of whom "portray themselves," exhibit some moments of self-

(Continued on Page 29)



SOLDIER GIRLS — a new recruit is harassed, for her own good, by her sergeant.



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# WOODS

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## FILM CLIPS

### Missing

South America,  
Take It Away

The films of Constantine Costa-Gavras, the Greek-born French filmmaker, are not necessarily great works of art, but they do have the stunning force and immediacy of message-sated drama. His most well-known films, *Z* and *State of Siege*, are much like his new work, *Missing*, in their emotionally-grabbing use of breathless chases, accentuated delineation of atmosphere and anticlimactic finishes. In fact, the relevant, punch-in-the-gut message rendered in *Missing* becomes all the more powerful and personally affecting because of the very way Costa-Gavras communicates it: through the

MICHAEL LASKY

story and the characterizations.

Sissy Spacek is married to a countercultural writer (John Shea) who is chock full of half-baked idealistic beliefs. During a violent military takeover in an unnamed South American country (but obviously 1973 Chile) Spacek's husband disappears.

The man's father, arch conservative lawyer Jack Lemmon, arrives to put the heat on American officials to find the missing man. Constantly at odds with seemingly belligerent, politically polarized daughter-in-law Spacek, Lemmon gradually discovers that she was not wrong in suspecting that her own countrymen were covering up the truth.

Although not radicalized, flag-waving Lemmon has his consciousness raised from his — and our — harrowing and emotionally devastating experience in the life-is-cheap country.

Quickly pulling us into this grim nightmarish world, Costa-Gavras doesn't release us until he has proselytized his political philosophy . . . and rather convincingly at that!

Depicted here with arresting credibility is the Kafkaesque oppressiveness of a land under martial law. There are the faceless, machine gun-toting soldiers, menacing curfew sirens, the random unexplained arrests, the elimination of phone service and the ever-continuous intrusion of gunfire in the streets.

When the perfectly cast Lemmon wakes up to the brutality and injustice of his own government's policies and innocently forces the issue with the American ambassador, he is answered with a speech that sums up what *Missing* is about:

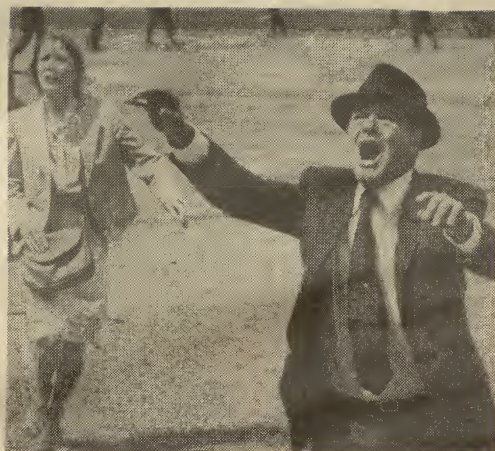
"Let's level with each other, sir. If you hadn't been personally involved in this unfortunate incident, you'd be sitting home, complacent, and more or less oblivious to all of this."

What is so frightening is how true this is for most of us. What's even more scary is that *Missing* is based completely on a true story. It dares us to learn the facts and then continue to do what we've always done: be complacent and more or less oblivious to all of this.

(Royal Theatre)

### Whatever Happened to Susan Jane?

When filmmaker Marc Huestis found some reels of 16mm film lying on Haight Street a few years ago, he discovered a black and white 50's educational film that was to be the foundation and inspiration for his hour-long feature comedy which will have its gala, ga ga premiere at the Castro Theatre, Saturday, February 13 at midnight.



Sissy Spacek and Jack Lemmon in a tense moment, think they have found the man who is MISSING.

Susan Jane was a character in the 1958 pre-teens instructional short called "The Outsider" about a wallflower who just couldn't get her act together and fit in with the crowd.

Marc wondered whatever happened to her. His film cross-cuts from the original black and white epic to his own New Wave musings. Marcie Clark, a polyester suburban queen for a day from Virginia pays a sudden visit to her old high school friend Susan Jane Smith in San Francisco. It's strictly the clash of the cultures when Marcie finds that her bookish friend is now Sujana and is entrenched in mainstream punk.

The humor is strictly camp with drag queens, Mohawk haircuts, and drugged street people traipsing in and out with barbed references to media-influence in our lives like *The Wizard of Oz* and *Chinatown*.

Filmed on an incredible \$20,000 budget in the Bay Area, *Whatever Happened to Susan Jane* takes us down the familiar street of dreams and leaves us laughing at the absurd madness of 80's sensibility.

The premiere at the Castro will be highlighted by klieg light entertainment in front of the theatre before the screening.



The Wasp Women are featured stars in *WHATEVER HAPPENED TO SUSAN JANE*, having a midnight premiere at the Castro Theatre on Saturday, February 13.

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## Euphoria Presents: A Woman's Alternative

### Valentine's Day Tea Dance Coming Up

Let's get away from "the norm," might be the motto of Euphoria Presents. This is a newly formed women's entertainment service which plans to offer alternative social events to women of varying interests, ages and professions.

The first event sponsored by Euphoria Presents was a Halloween Masquerade Cruise on the Bay. This was attended by nearly 200 women and was a successful affair. Two events followed quickly in the holiday season. An after-hours party called "A Penthouse Affair" celebrated Christmas, and was followed by "A Women's New Year." Both took place at Showplace Square.

The next event will be "A Valentine's Day Tea Dance" at Olive Oil's on February 14, from 4 to 9pm. This marks the beginning of a weekly affair! Donations are \$3/person or \$5/couple for this first

event and they're recommending reservations. Price includes a "special valentine's treat," a cash bar and music by their DJ.

There are three women behind Euphoria Presents. Beth Graham, the person behind the wide range of musical and artistic talents, works on the peninsula as a service representative for the phone company. Sharon Meader, the chef responsible for selecting delectable treats Euphoria Presents offers, is employed by Stanford University and formerly ran her own business in 1978. Gloria Jackson, in charge of data gathering, organization, and fine tuning, is a holistic physician/therapist in real life and teaches classes in self-awareness and metaphysics. Helping people "lighten up" is her favorite full-time preoccupation which she brings to Euphoria Presents. Gloria, Beth and Sharon were motivated to or-

ganize Euphoria Presents because of a long-experienced need for more "tasteful" events in the women's community and at least two of them plan to participate full-time as business gets further underway. Future events tentatively include weekend outings, sports events, Caribbean cruises, expeditions to Hawaii and much more. They hope to reach energetic, motivated, bright, outgoing women interested in venturing away from "the norm." And, they're committed to offering events that women will be proud of attending and will wish to identify with. If any of this sounds good to you, Euphoria Presents can be reached by calling (415) 367-6541 or writing Euphoria Presents, P.O. Box 2463, Redwood City, CA 94064-2463. If you wish to be included on their mailing list, please send 3 self-addressed, stamped envelopes.



# SPORTS SECTION

## UPDATE '82 OLYMPICS

TOM WADDELL, M.D.

### The Good News Is...

Our sponsors now include: Maud's/Amelia's, The Village, James F. Burge, Gilmore's, Ambush, Midnight Sun, Park Bowl, Castro Station, Twin Peaks, National Collection Agency Inc., Conceptual Entertainment, and The Body Center. We thank all of you and we will demonstrate our appreciation of your support at every opportunity.

The Sisters of Perpetual Indulgence vs. The Gay Men's Chorus basketball game at Kezar Pavilion this Friday night at 7:30pm may cause James Naismith to do cartwheels in his grave, but it will also leave the living rolling in the aisles. If you like the Sisters, if you like the Chorus, if you like the Olympics, if you like to laugh, and if you really hate basketball... you'll have a wonderful time! The Sisters (Somebody) bless them again, have thought this whole thing up to help the Olympic effort. How about filling the bleachers for this magnificent hoot?

Our absurd hullabaloo with the United States Olympic Committee over the use of the term "Olympic" is at a momentary standstill. We intend to use the word and have offered to negotiate, reasonably! But I reiterate... we will not give up the term.

The date has been set for a "Night At The Olympics" at the Castro Theater on March 11 at 8:30pm. Movie buffs will see the original Leni Riefenstahl film of the 1936 Olympic Games. This will be a special showing to benefit the Gay Olympic Games. There will be 10 minutes of talking during the intermission (it's a three hour movie).

Why Riefenstahl? And why this particular film? She was Hitler's darling and the film was certainly made as a convincing Nazi propaganda piece, so it may seem like a strange choice for kicking off an Olympics for people that the Nazis persecuted. BUT! This was the very first Olympic movie ever made, and it is still the best! Whether you agree with the slant of the message (and I doubt you will), you will nevertheless see a cinematic piece of history by an artistic genius. It was a peculiar and dangerous time for the world; the movie shows what sport can be and even more important SHOULD'NT be.

Have you ever been to Amelia's? On Valentine's Day, Mandy Carter and Brenda Young are offering an honest-to-goodness Valentine's Dance at Rikki Streicher's popular bar/disco. The dance will benefit the Gay Olympics.

Some sports have strong contingents in women's events for San Francisco and should figure to be near or at the top in the Games. We have some of the best women bowlers in the country, a superior team in women's tennis, a world class boxer, a fine rugby team, and probably a super softball team. But there are still eleven other sports still begging women athletes.

Mandy, Brenda, and Rikki are trying to be sure that women do participate in all sports. After all, the world expects a lot of Gay San Francisco and it would well serve us (and the world) to match that expectation.

#### THE GAY OLYMPIC GAMES

Closing Ceremonies will be at Moscone Center on September 5 and will be produced by Conceptual Entertainment. What a gala evening that will be.

## SPORTS CALENDAR

### February 11 - 20

LES BALMAIN

11 Thurs	7:00pm	Gay Athletic Volleyball Practice Kezar Pavilion
12 Fri	7:30pm	"SCORE" - Sisters of Perpetual Indulgence vs. Gay Men's Chorus Basketball Game, \$5 Donation, Kezar Pavilion
13 Sat	9:30am	G.C. Bridge Tournament The Mint
	10:00am	FrontRunners - Fun Run Stow Lake Boat House Golden Gate Park
14 Sun	10:00am	FrontRunners - Fun Run China Basin, 3.0 miles, meet at 3rd Street and Bryant
	11:00am	Gay Athletic Track & Field McAteer High School Track
	6:15pm	S.F. Women's Business Bowling League, Park Bowl
	9:00pm	Valentine's Dance Benefit for Gay Olympics, \$3/person, Amelia's, 647 Valencia
15 Mon	8:30pm	Tavern Guild Bowling League Park Bowl
16 Tues	7:00pm	FrontRunners - Fun Run Toll Plaza, Golden Gate Bridge
	7:30pm	Gay Tennis Federation Meeting Sutter's Mill, 3rd Floor
17 Wed	8:30pm	Tavern Guild Bowling League Park Bowl

## ON THE MARK

### Sports Community Honored

MARK BROWN

At the 8th annual Cable Car Awards & Show the Gay sports community received recognition in four categories — Outstanding Sportsman of the Year, Outstanding Sportsman of the Year, Outstanding Contribution to Athletics, and Outstanding Athletic Event.

**Sportswoman of the Year** honors went to Mel Warren, star third basewoman on Amelia's fast pitch softball team. Mel has been a member of the Bay Area Women's Softball League for six years.

**Sportsman of the Year** honors was given to Mike Gray, outstanding first baseman of the 1981 Gay Softball League champions, Ambush. Mike was born and raised in San Jose and joined the G.S.L. this past year. He is an all-round good athlete and an exceptionally good basketball player.

**Contribution to Athletics** was awarded to two very outstanding and deserving individuals, Susan Fahey and Les Balmmain.

Susan Fahey has been the banner bearer of the Bay Area Women's Softball League (BAWSL) for the last five years, serving predominantly as Secretary. Her accomplishments include the playing of four softball games per Sunday both in San Francisco and the East Bay for three months out of the year. Susan is Maud's premiere bartender and manager.

Les Balmmain has been active in San Francisco's Gay sports community for many years. He helped originate the Mint's Great Tricycle Race and was Chairman of that event for six years. Les managed softball teams for five years, four years for the Mint and one year for the Kokpit. He was the winner of the 1976 North Station annual Police Golf Tournament. Les organized the Gay Tennis Federation two years ago and is presently President.

**Athletic Event** for 1981 went to two outstanding functions, GayRun '81 sponsored by FrontRunners and *The Advocate*, and the Gay Softball League vs. Sheriff's Department game. This was the second annual for both of these fine affairs. Other events nominated were the Bay Area Women's Softball League All-Star Game, Opening Day Ceremony and Game of the Community Softball League, and the U.S. Openly Gay Tennis Tournament.

## WOMEN'S BOWLING

BERNICE S. NIEMI

Since our last reporting, the women of the San Francisco Women's Business League at Park Bowl have been doing some serious bowling. The league is divided into halves, a winter and a spring half. The winter half ended on December 20 before the holiday break. The competition was close all season, with five teams still battling for first with three weeks left to go.

**Cole Valley Graphics I** had moved out in front by 17½ points (24 points are possible in an evening) by the time of position round. It was a tense evening for **Artemis Cafe**, as they needed a virtual sweep of 21 of the 24 points that night, against Cole Valley to win the league.

In the first game Artemis looked like they might succeed when they bowled 779 to Cole Valley's 711 and won 7 out of 8 points. But Cole Valley was not to be stopped. They came back the second game and showed their strength with an 8-0 win over Artemis and clinched the first half championship. The final standings for the top four teams of the half were: Cole Valley Graphics I... 184 points; Artemis Cafe... 172½ points; Awards by Chris... 166½ points; Players of Peg's Place... 161½ points.



The Cole Valley Graphics I moving out in front of the S.F. Women's Business Bowling League.

The league resumed bowling on January 10, with all the teams getting a clean slate. In the four weeks of play for the spring season, the standings have mounted as follows:

Peg's Put-Ons	62½ points	Rub-A-Dub-Scrub	54½ points
Players of Peg's Place	61 points	Klein's	50½ points
Cole Valley Graphics II	58 points	Artemis Cafe	48½ points
Awards by Chris	56 points	Amelia's Munchers	48 points
Chula Productions	55 points	Maud's Strikers	45½ points
Tracy's Toots	55 points	Cole Valley Graphics I	36½ points

The league had an informal instruction session on Saturday, January 16, with three of the higher averaged, experienced bowlers assisting 13 newer bowlers in the basic fundamentals of approach and spare shooting. Everyone who attended enjoyed themselves, and hopefully picked up tips to improve their scores. It must have done some good, judging by the high scores bowled in the last few weeks. All of the women have been bowling well in relation to their averages. I wish there was room to name them all, for they all deserve recognition.

Congratulations to Lindy McKnight, Karen Kent, and Laurie McBride on their first 200 games. Congratulations are also in order as we had three of our league bowlers nominated for a Cable Car Award for outstanding sportswoman. They are: Sara Lewinstein, Melanie Coyle, and Bernice Niemi.

These women are bowling better every week, so I'm sure we can anticipate many more high games and series.



# BAY AREA REPORTER BOB'S BAZAAR

BAY AREA REPORTER SUPPLEMENT X-RATED BAY AREA REPORTER SUPPLEMENT X-RATED BAY AREA REPORTER SUPPLEMENT X-RATED BAY AREA REPORTER SUPPLEMENT

## SOUTHERN SCANDALS

### Etta James Comes to the Miracle Mile

MR. MARCUS

Nostalgia buffs can recall when the STUD on Folsom had weekly entertainers in 1976-77 when Pat Simpson headed up the merry-makers on that street. You can recapture the good old days this coming Sunday, Feb. 14th (Valentine's Day) when one of the outstanding queens of soul hits the bright lights at 9:30 and 11:30pm at one of the Miracle Mile's longest running class acts. The admission price is a mere \$5 and according to assistant manager Patrick Walsh, this will be the beginning of a series of shows soon to grace the stage at one of the city's favorite watering holes. In case you haven't been in lately, you'll be glad to know that the STUD is doing quite well. Their Wednesday nights music of the 60's has not diminished in popularity and nightly drink specials highlight the vast variety of people who flock to the place in droves. Take your favorite man out on the town for Valentine's Day — Etta's show is sure to rock the Folsom foundations.

★ ★ ★

Everyone's raving about the I-BEAM's weekly Black Leather nights at that Haight St. disco palace. If you're wearing black leather on Thursdays you don't even have to pay an admission price. They tell me Vinyl Vulture Jorge Martinez has the leathermen stompin' like mad and they're planning a HUGE leather extravaganza sometime soon, but I'll keep you posted as soon as I hear from Bryan Lovness who has the foresight to spread the word for all you guys.

★ ★ ★

One of the foremost S&M organizations in this country

today is San Francisco's own 15 ASSOCIATION and they resume their activities in 1982 with their SCENE #9 to be held on Saturday, March 6th, from 10pm on. Naturally, the site of the festivities is a deep dark secret until you purchase your \$15 ducats which includes beer, wine and soft drinks. If you're interested in more details write to THEM at 220 9th St., #15, SF 94103. The FIFTEEN are celebrating their 2nd anniversary this month and I hope you got an invitation to the affair.

★ ★ ★

Next weekend, the Barbary Coasters Annual Motorcycle Awards show plays at California Hall, Saturday, February 20th. The doors open at 7pm and the pageantry begins at 8. Tickets are \$7.50 in advance or \$10 at the door and can be obtained at Febe's, the Mint, Ramrod and SF-Eagle. See the list of nominees in this issue of Bay Area Reporter and my congratulations to all of them. If you're planning to attend, be sure you get there early to see the beautiful presentation of the colors, a stirring display of pomp and pageantry you'll never forget. See you ALL there.

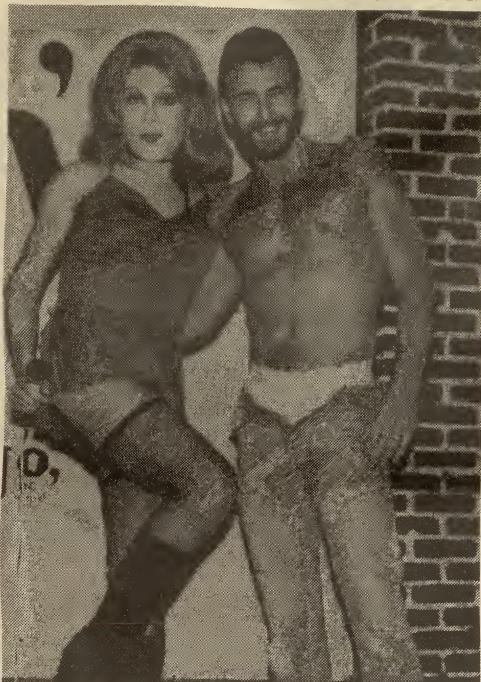
★ ★ ★

Lots of guys were saddened last week at the news of Sally Stanford's death. Whether you knew it or not, Ms. Sally had a special love for Gay men and many of them certainly will miss her. She got more than one queen out of trouble whether it was with the law, booze or drugs. The Gays lost a good friend in Sally. She was an all right woman.

★ ★ ★

#### DOT DOT DOT DISH:

They're serving fantastic



Nicole Murray auctioned off Al Parker's jockstrap at MR. DILLON'S during a benefit which raised \$1600 for the San Diego Harvey Milk Memorial Scholarship Fund last week. Still warm from his body, Al's jock brought in \$350. (Photo courtesy of Eagle Productions)

\$2.95 dinners every night between 6 and 9pm at the STABLES. They also have 75-cent tacos on Saturdays and \$1 spaghetti on Sundays. It's a good deal in these high-rolling, low-paying days. . . The BLUE PARROT in Los Angeles is changing its name to — THE MIDNIGHT SUN — complete with video screens and Canoga Park Clones. While they say imitation is the sincerest form of flattery, everyone's appalled that this generation can't live or even cruise without a television atmosphere. . . According to my very reliable spies the LINE UP is fast losing its status as the Numbah One leather bar in LA. They have installed a deejay booth with nothing but disco blasting so loud, it's turned off the macho men completely. Back to the ONE WAY, guys! . . . Those of you who are young enough to remember BIG TOWN (now Sutro Baths) may remember Mark Anna, one of the owners, who has just opened a new bar in LA called THE PIT; so far, the reports coming in are ALL good as Ex Rex Bob Linsley is managing the place. . . If you were astute enough to catch a glimpse of Joe Paducah from Kentucky (oh yeah?) who wowed 'em at the Mr. Int'l Leather Contest in Chicago last year, you can catch his act at GREG'S BLUE DOT in LA — what a body! . . . Swinging northward again — Faust Leder, Folsom's newest leather cell has moved a block west of their old location and are practically right next door to the BRIG with larger quarters and due to open any day now if they aren't open already. . . Nicole Murray's 7th Annual San Diego Hustler's Ball netted almost \$1600 for the Harvey Milk Memorial Scholarship Fund in that city with meat star Al Parker Co-MC'ing the event at MR. DILLON'S. Al's jock-

strap was auctioned off for an astounding \$350 and I bet Scott Blair is eating his heart out right about now. . . The next Full Moon is Tuesday, March 9th, so I thought I'd give you plenty of warning. . . Things are just as mellow as ever at HAMBURGER MARY'S where Tom BeeBee (formerly Hellin Green) still charms his customers with the best service in town; of course, Dale Tee and Beverly Burns behind the bar are no slouches either — found out that the reason Lainie Kazan was such a regular at Mary's during her run at the Fairmont is that she knew Gary Burns waaaaay back when they were BOTH poor. . . And what bartender at the SF-Eagle is being called CHI-HUAHUA because one of his tricks last weekend had the dogmatic audacity to SHAVE the critter in a maaad moment of passion? Tsk Tsk. . .

Last weekend was a time of tears and cheers. From her sickbed at Children's Hospital, Empress candidate Mae learned of her victory onstage at California Hall where the entire Imperial Family of San Francisco waited with bated breath along with an enthusiastic audience as Tavern Guild President Ed Scott opened the envelope. The corner of Polk & Turk rocked with stomping and tumultuous applause and a seemingly endless chant of MAE! MAE! MAE! rang through the civic center corridor. The next night, the glitterati, cognoscenti, and literati gathered in the splendor of the Japan Center Theatre to learn of, meet and applaud the Outstanding men and women in the community at Bob Cramer's annual Cable Car Awards. It was a splendid evening with the most outstanding entertainment ever put on one stage for an evening of the best of everything in San Francisco. My sincere congratulations to ALL the nominees and to the producer and the winners, you are/were MOST outstanding. My dear Glenne, it was a real treat to work with YOU.

★ ★ ★

The satellite leather bar on Upper Market, DETOUR, celebrates their grand opening tonight with festivities planned at the newest entry for the macho mavens around town. On Sunday, FEBE'S presents their Annual Valentine's Day Awards with the suave Randy Johnson MC'ing the event. Voting is from 6 to 10pm and if you hit it right, you might run into their sexy new bartender, David. Also tonight, a showing of the recent works of TOM OF FINLAND will be unveiled at the award-winning AMBUSH continuing through Feb. 24th — don't miss it! And if you're looking for nice facilities to hold a dinner, a cocktail party, an orgy or a disco party, call FANTASY HALL at 736 Larkin (474-1431) for very reasonable rates in a nice space.

The only other thing I can



## BOOT CAMP CLUB

### BLACK PLAGUE WEDNESDAYS

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Get In Free  
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"But Mommy, the men never looked like this in Madison." Photos by Mark Chester on display at Moby Dick, from February 11 to March 16.



## SWEETLIPS SEZ Hearts Abound

DICK WALTERS

Congrats to our new Empress Mae, who is in the hospital with an appendicitis attack. Empress Phyllis and the Baroness Von Dieckhoff plus others took the crown and scepter to the hospital on Sunday, and I understand that the ceremonies were out of sight . . . a nice Coronation Ball also, with so many, many people and good drinks at a reasonable price. Empress Flame never looked lovelier.

Sunday the 14th from 6am 'til 10am the Hob Nob, with yours truly and Danny Montoya, will be serving croissants, marmalade, coffee and FRESH Strawberry Daiquiris . . . so come on down and join in the early festivities. Either bring your Valentine or find one.

Cha Cha is recruiting Paul Rhuel of Gilmore's for the "Pits" softball team. Incidentally, Charlotte Coleman and Gilmore's won a special award at the Cable Car Awards for their contributions in the campaign to "Save the Cable Cars" . . . great!

No, it is not true that I broke Bob Patterson's (Budweiser salesperson) foot . . . get well soon, Bob, as your replacement is too handsome.

On Saturday the 13th, Pines & Co. presents "The Cloggers and Western Dancing" with a \$3 door charge . . . you should have seen the Cloggers at the Cable Car Awards . . . sorry to hear that you have sold your shop and are retiring, Michelle . . . also, the Pines is having a special Sweetheart Brunch on the 14th from 11 'til 3, followed by a 50's Sock Hop — \$2 door charge with a prize for the Best 50's Couple . . . No, Richard, you and Lucy can NOT enter, as you shamed the title of Ms. Tavern Guild on Coronation evening . . . how do you like going home

from Central Station in pantyhose and girdle at 5am? And how come they kept your skirt? Told you Roy Bell was a bad, bad influence.

The Big Horn on Geary St. has great luncheons and dinners with a great staff of nice girls . . . to serve you . . . Hi, Pat!

Would you believe that Lenny Mollet of the Chez Mollet being at a Tavern Guild meeting in February and with no elections in sight 'til June? . . . come on, Lenny. Tuesday the 16th is the next Tavern Guild meeting — at the Q.T. on Polk Street — so come on and attend these important meetings and learn what it is all about.

The Cable Car Awards were a delight . . . especially when Urban Country Florists won for Community Contribution by a Business . . . well done, Joe Urban.

Big Mama and Chef Victor's party at the Revol on Monday was a real blast . . . nice to see so many San Franciscans over in Oakland to help celebrate.

*The Mayor of Castro Street: The Life and Times of Harvey Milk*, written by Randy Shilts, is now out on the stands. It is a book you should read and keep, for it is finely done and shows a great deal of insight. We did all love Harvey.

It was nice to see Randy Johnson up and about at both functions this past weekend . . . we are all glad that you are on the mend and doing so well . . . love ya!

Thank you, Bob Golovich, for the nice invitation . . . you and David are truly sweethearts; right, Paul Bentley of the Video Mart and soon to be (name withheld) Bar. I can't name it as of yet. You do have to keep some things a secret.



Joe Urban (l) and Sweet Lips flank Bubbles (aka B.A.R. "On the Mark" sports columnist Mark Brown) at the Coronation. And those are some flanks, too! (Photo by Rink)

Remember, sweethearts are hard to find, so treat the one you have right on Sunday, Valentine's Day . . . and every day thereafter.

On Monday, February 22, Google's on Geary is having a Martha Washington Look-Alike Birthday Party for three of their employees . . . Jerry Albert and Bob (the Mayor), so keep that Monday open for the festivities . . . you'll have a

ball . . . Martha Washington Look-Alike???

Seems as if another South of Market bar is going to open in Russian River shortly, with one of our renowned chefs doing the honors up there . . . watch for the opening date to be announced shortly.

Bella, you did a nice job on the sets for the Cable Car Awards . . . simple, but very effective.

## MR. MARCUS

(Continued from previous page)

tell you is that the management of the STUD is not amused to find at least 150 pounds of trash in their trash cans from another bar on Upper Market. I mean, if you're going to dump your trash in another neighborhood, you could at least leave the mail with your name and address out of the mess, couldn't you?

MISTER MARCUS

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BULLDOG BATHS  
INN SAN FRANCISCO  
FOLSOM ST. HOTEL  
VIDEO WAVE  
STAR PHARMACY, S.F.

Photo: Artisan Construction Group

GDI's Lead with 18 Nominations

## Barbary Coasters M/C Reveal Nominees for 1981 Bike Awards

by Mister Marcus

The San Francisco GDI's led all organized bike and social clubs in town with eighteen nominations it was revealed last week, in the the 16th Annual Motorcycle Awards, an annual event sponsored by the Barbary Coasters M/C. The presentation, a tribute to members of organized biking organizations, unfolds at California Hall on Saturday night, February 20. The tickets are \$7 in advance or \$10 at the door and are on sale at Febe's, The Mint, and the Ramrod.

Eligible voters have cast their ballots already, and the stirring extravaganza will unfold with the magnificent display of the bike club colors just prior to the reading of the winners. Barbary Coasters president Ken LaPierre stated last week that this year's trophies will be a departure from the previous Oscar-type statuettes traditionally given to the winners and instead will be a pedestal with glass-mirrored facets giving a diamond shape image of extraordinary beauty.

The best single and group show numbers nominated from the individual club run shows will be presented, interspersed with the awards presentations which will be MC'd by Chairman Robert Rowbottom and Assistant Chairman Jim Leuer, President of the GDI's. These camp-drag exhibitions add a hilarious dimension to the seriousness of the event and ease the tension of the audience and the nominees.

The GDI's, famed for their annual "A Date at Minsky's" show, have snagged nominations in many, many categories this year, including Man of the Year, Best Weekend Run, Best Run Theme, Best Non-Bike Competition, Best Show on a Run, and Best Food on a Run, to name a few.

The nominees for the 1981 events are as follows,  
**Best Open Social**

A Date at Minsky's - SFGDI  
15th Anniversary Party - Barbary Coasters M/C  
20th Anniversary Party - Warlocks M/C  
Witches Xmas - Warlocks M/C

(Continued on next page)

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BUDDY DAYS

TWO FOR ONE MONDAY AND FRIDAY



BOB'S BAZAAR FEB. 11, 1982 PAGE 27



(Continued from previous page)

### Best One-Day Run

Scavenger Run - Barbary Coasters M/C  
12 Incher - Constantines M/C  
Easter Run - Warlocks M/C  
Summer Field Meet - Recons M/C

### Best Non-Bike Competition on a Run

Gold Brick - Warlocks M/C  
Miss G.D.I. - SFGDI  
Sally Rand - SFGDI  
Ty Cobb - SFGDI

### Best Food on a Run

Barbary Coasters M/C  
Cheaters M/C  
S.F.G.D.I.  
Warlocks M/C

### Best Show on a Run

California Motor Club for Aquacade  
Constantines M/C for Atlantic to Pacific  
Warlocks M/C for Blazing Saddlebags  
Barbary Coasters M/C for Jungle Safari  
S.F.G.D.I.'s for Turn of the Century

### Best Show Performance by an Individual

Ralph Baumgartner for New York, New York  
Randy Johnson for Glitter & Be Gay  
Larry Kim for Femininity  
John Valle for San Francisco

### Best Show Performance by a Group

S.F.G.D.I. for After the Ball  
Constantines M/C for America  
Barbary Coasters M/C for Going to the Chapel  
Minsky's Show for Join the Circus  
Minsky's Show for That's Wonderful

### Buddy Motorcycle Event of the Year

Warlocks M/C for Cow Roping  
SFGDI for Earthquake Driving  
SFGDI for Funnel Tunnel  
Constantines M/C for Geography 202  
Constantines M/C for Indy "500"  
SFGDI for Jim Corbett Throw  
Warlocks M/C for Riding the Range

### Club with Best Overall Motorcycle Events

Barbary Coasters M/C  
Constantines M/C  
S.F.G.D.I.'s  
Warlocks M/C

### Rider Motorcycle Event of the Year

Warlocks M/C for Cattle Branding  
Warlocks M/C for Riding the Range  
S.F.G.D.I. for Funnel Tunnel  
Constantines M/C for Geography 202  
Constantines M/C for Indy "500"  
S.F.G.D.I. for Jim Corbett Throw

### Buddy Rider of the Year

John Bondie - Constantines M/C  
Robert Rowbottom - Barbary Coasters M/C  
Johnny Valle - S.F.G.D.I.  
Tom Way - S.F.G.D.I.

### Best Run Theme

Barbary Coasters M/C for Jungle Safari  
S.F.G.D.I. for Turn of the Century  
Warlocks M/C for Blazing Saddlebags

### Rider of the Year

Gary Kenyon - Constantines M/C  
Carl Lauderbach - non-affiliated  
Charlie Minehart - Warlocks M/C  
Frank Rausch - Warlocks M/C

### Best Weekend Run of the Year

Barbary Coasters M/C for Jungle Safari  
S.F.G.D.I.'s for Turn of the Century  
Warlocks M/C for Blazing Saddlebags

### Man of the Year

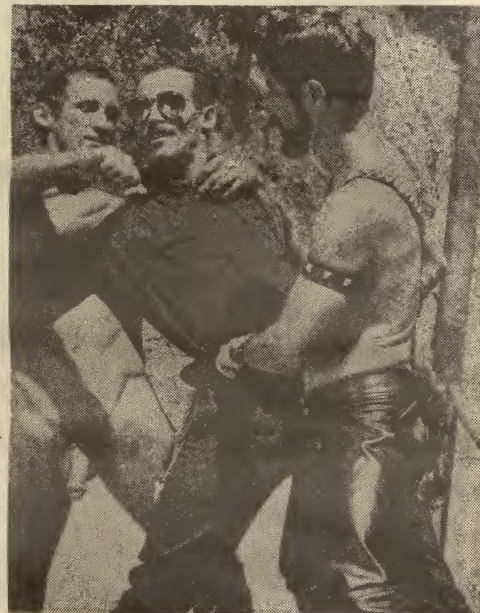
Matthew Brown - Independent  
Allan Dale - Warlocks M/C  
Michael Gill - SFGDI's  
Gary Kenyon - Constantines M/C

A full cash bar will be available for ticket holders and early arrival is recommended for the non-reserved seats. The doors open at 7:00pm and the show begins promptly at 8:00pm.

### Mister Marcus



Hanging from the posts his wrists are tied to, a rookie cop is ravaged in the Zeus Collection's "Uniformed Rape."



Why is this cop smiling before being ravaged? Proper etiquette would call for a bit of a struggle. (Photo by Zeus)

## PORN CORNER

### There's More to the Man Than the Meat

This week's topic is that ever-pertinent issue, cock size. In three years of writing this column (and isn't that amazing — the same amount of time it took Stendhal to write *The Charterhouse of Parma*) it's a subject I've hardly mentioned, except for the many times when "big" was the comment. A recent mention of the opposite condition brought in quite a response. It has been my feeling that, as far as a visual was concerned, big was better. I took the Zeus Collection to task for featuring big and beautiful men who were not superably hung.

While I still retain my visual predilection for more, I had my eyes opened last week

through the comment of a friend. I get my eyes opened a lot less frequently than my mouth, so the experience was novel.

My friend was enthusing over the Zeus Collection photos featured in the *Bay Area Reporter*. "I love big men with little dicks," he told me. "They really turn me on."

I had originally criticized Zeus for the exact quality which my friend found erotic. This re-affirmed my frequently waning desire to keep my opinions out of things and just tell the people what I saw. I can only assume that there are many other people who find this physical combination

winning. If that's so, the Zeus Collection is a good place for them to turn.

★ ★ ★

Not that this is a house rule at Zeus. Their popular photo sets and magazines featuring Joe Paducah and Mickey Squires may just be random incidents. Another of their recent magazines is called "Uniformed Rape," and features some muscular men on the large side of this issue.

This magazine has the slimmest of stories to tell. A rookie cop observes "two studs" get out of a car and walk into the woods. He follows, to watch from a distance. One of the studs is dressed in black leather. A heavy harness disappears into his pants. He controls a muscular and smooth blonde, who is glad to be controlled. They begin having sex — the leather stud rips off his friend's clothes, revealing a thick cock encircled by a studded cockring. The rookie assumes the blonde must have been overpowered, since he's tied up. Rookie to the rescue!

Before he knows it, tables are turned and the liberating rookie could use some liberating himself. The rest of the magazine details the delicious cruelties perpetrated against the rookie by his two sex-hungry captors. He's spread-eagled against some old pipes and worked over from every end he offers by some pretty

butch — and butchly pretty — fellows. These men may have large bodies, yet they also have large dicks, and this magazine is Zeus' most overtly sexual offering.

★ ★ ★

Some gremlin in the printer's shop ate part of my first article about Zeus. That included the following info, for those who might be more interested in Zeus. State that you're over 21 years, enclose \$2, and they'll send you their

descriptive brochures. The Zeus Collection, Box 64250, Los Angeles, CA 90064.

★ ★ ★

The Screening Room's new bill, running this week only, includes *Scorpio* starring in *All Tied Up*. I haven't written about this movie, although I've seen it. It's rough, "macho," very anally oriented, and includes much bondage. It's recommended.

### Street Dreams on Radio

The successful musical hit *Street Dreams* will be reviewed on Fruit Punch, KPFA radio's Gay show, on Wednesday, February 17, at 10pm. Taking part in the show will be popular cabaret shar and cast member Terry Hutchison. KPFA is 94 FM.

### Cattle Co. Bands

The Rainbow Cattle Co. presents the following bands for their Sunday dance slot, 5 to 9pm: February 14, Loose Change; February 21, Whiskey Hill; February 28, 4-Wheel Drive.

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# BAY AREA REPORTER CLASSIFIEDS

## VALENTINE GREETINGS

To the one I love - Carl B.  
In the time we share  
you have shown care.  
Our feelings are deep  
which keeps us free.  
Amour toujours - Mike N.

Little One:  
Happy Valentine's Day  
I Love You

Big One

John A: What are you doin'?  
Have a Happy VD. Love,  
Hank

FJA: Hope Cupid don't miss  
hiee Love, Allan

Thom  
Be my Valentine for '82  
Paul

Richard,  
There is another way to spell  
love; it's R-U-B-I-N.  
Happy Valentine's!  
Bob

Blanche—  
Happy Valentine's  
from your CMC Friends  
and the bars of Munich

Dear Leonard,  
Eat shit and die!  
Love, Ron

To Vera  
You are my Valentine.  
Love, Richard

Roses are Red  
Violets are Blue  
Wayne loves Jeff  
Boo-boop-pee-doo  
Happy Valentine's Day!

Animal:  
Happy Valentine's Day!  
It's a two-way street,  
You are loved, Sir!  
Daddy

## Dehumanizing Documentary

(Continued from Page 23)  
consciousness, but for the  
most part behave as if the  
camera weren't there.

Near the end of the film, as  
one of the failures is taking  
leave of her friends before go-  
ing home, she walks toward  
the camera to exchange hugs  
with the film crew. It's a

Dear Rich,  
Happy Anniversary and Valen-  
tine's Day! It just keeps getting  
better.

Love, Paul

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touching moment. It's also a  
shock. We in the audience  
had forgotten we were watch-  
ing a documentary.

**Soldier Girls** is an absolute  
must for anyone contemplating  
enlistment in the U.S.  
Army, and is highly recom-  
mended for everyone else.

(Surf Theatre)

Bob Bishop

## Supes Take On Poppers

The Committee to Monitor  
the Cumulative Effects of  
Poppers has arranged a pub-  
lic hearing on the health ef-  
fects of poppers. The hearing  
will be conducted by the  
Health and Environment  
Committee of the San Fran-  
cisco Board of Supervisors on  
February 23 at 2pm at City  
Hall, Room 228. The hearing  
is open to the public, and in-  
terested organizations and in-

dividuals are invited to testify  
or observe. If you can testify,  
please call Brandy Moore,  
Administrative Assistant to  
Supervisor Doris Ward at  
558-2867 or Hank Wilson at  
441-4188/864-0738 of the  
Committee to Monitor the  
Cumulative Effects of Pop-  
pers. Whether the hearings  
will lead to legislation outlaw-  
ing poppers is yet to be deter-  
mined. It is a possibility.

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E7

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an, \$40. 863-4024. E6

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## Happy Valentine's Day to all!

The B.A.R. Staff

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